MODERN MUSIC AND MUSICIANS

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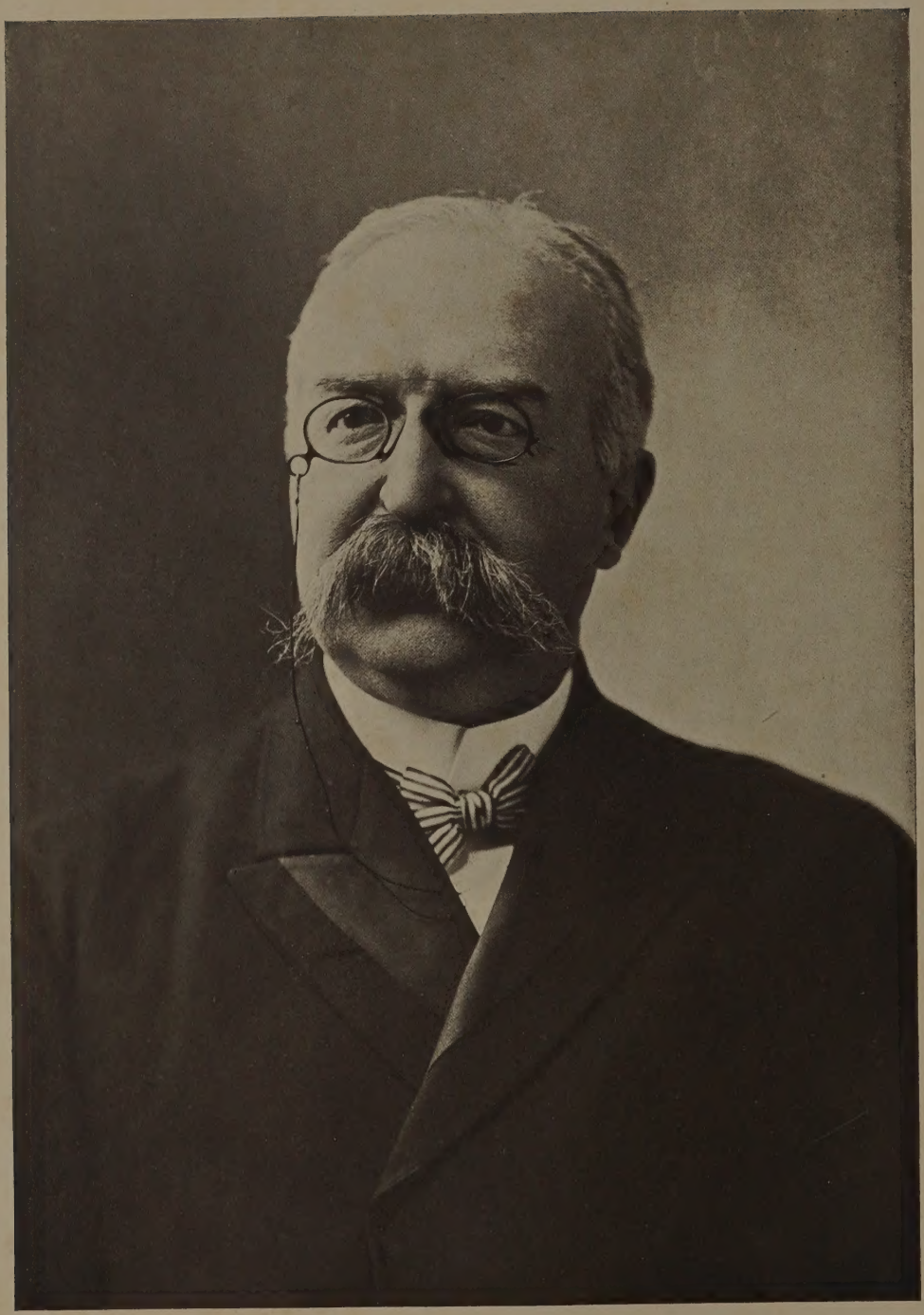

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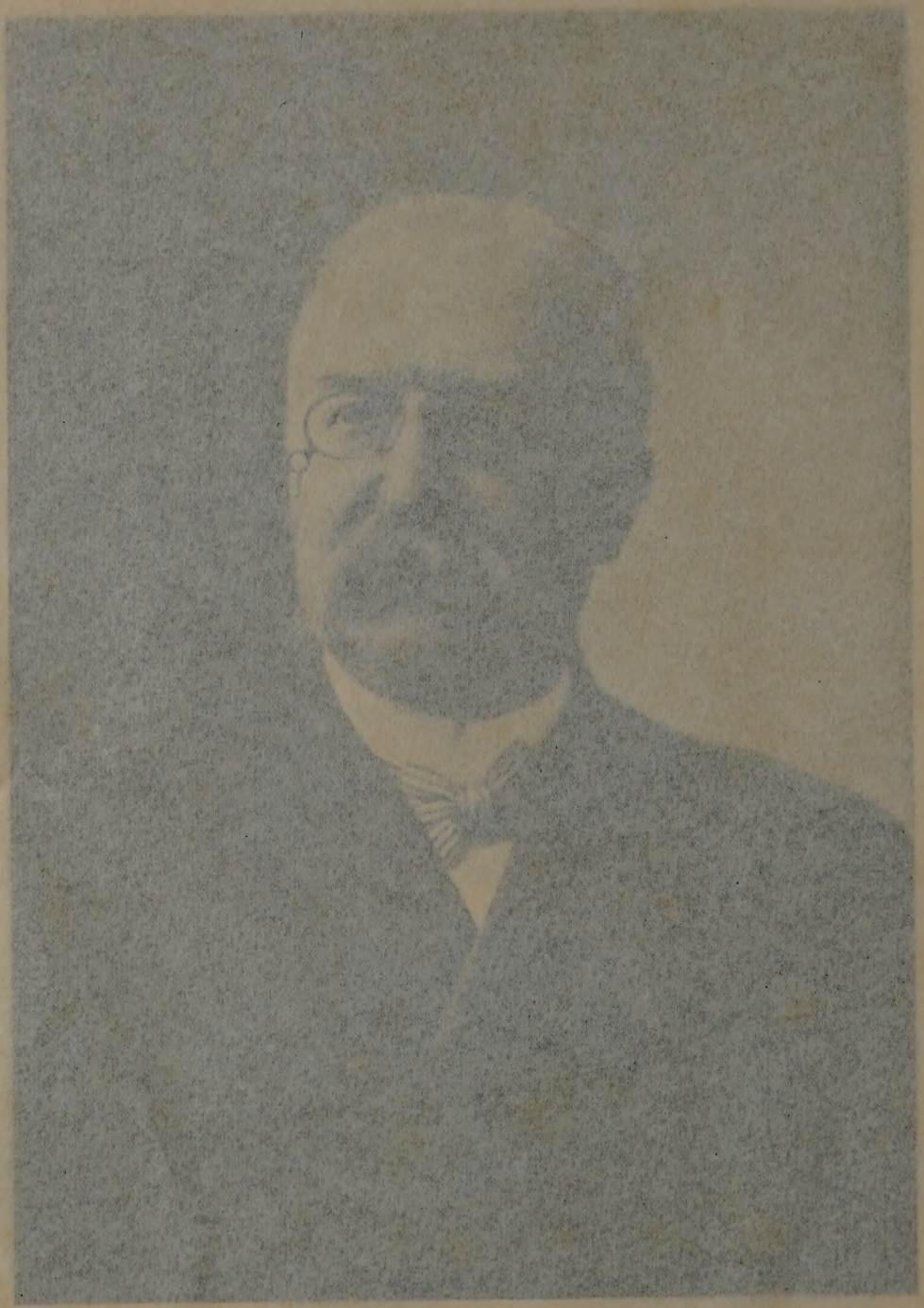
VOLUME I

SONG CLASSICS

THE UNIVERSITY SOCIETY, INC.
NEW YORK



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VOLUME I

SONG CLASSICS

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NEW YORK

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PREFACE

IN this collection it has not been the object to appeal to every taste, but rather to cultivate a taste for that which is best in vocal music. Nevertheless every school of composition and every grade of difficulty—or of easiness—has been represented. Just as in poetry one sometimes desires something less ambitious than an epic, and as in painting a tiny Meissonier often outvalues a twenty-foot canvas, so in Music the short and comparatively simple forms of Franz, Wolf, Grieg, or Schubert, often present as perfect an art-form as a long operatic aria.

The folk song is the wild-briar rose of Music. It springs up by the wayside and no one knows who planted it nor how it grew, yet it often has a power that is absent from the more advanced art song.

Therefore the present collection gives many grades of difficulty and includes the folk song, children's songs, national songs, oratorio selections, operatic arias, and, in short, every style of vocal work that has become standard in the twentieth century.

The letter-press portion of the work may serve to explain much that is pertinent to the songs themselves and to the Art of Singing. A knowledge of the composers, of the evolution of music, of its proper execution and of its greatest executants, cannot fail to make the numbers more interesting to the general musician.

Louis C Elson

New England Conservatory of Music,
Boston, April 15, 1918.

PUBLISHERS' PREFACE

MUSIC, we are told, was the latest of the fine arts to develop. For example, magnificent temples existed before the symphonies of Beethoven were written; Phidias and Praxiteles chiseled out of the marble their masterpieces of beauty in the human form long before the canons of form in music were defined; Raphael and Rembrandt fixed on canvas with brush and color the conceptions which sought expression years prior to the beginning of the Romantic period of music; poetry was an art full-blown when music was mere declamation supported by the sound of a harp or a lyre with a few strings.

But when Music began to blossom and to flower it developed with an amazing rapidity. There came a flood of compositions of infinite gradation in quality, style, and purpose.

In the face of so great an array of compositions, the inevitable recourse of the musician, the critic, and the music-lover is to pick out from among the works which best show the genius and skill of the composers of each epoch, those whose appeal throughout the centuries has been such as might entitle them to be classed as masterpieces. Thus the custom of making anthologies of music. To this class of publications belongs MODERN MUSIC AND MUSICIANS FOR VOCALISTS.

In this compilation the thought of the publishers has been to make the most practical, comprehensive and universally popular work of reference for singers, and music-lovers interested in the art of song, that expert knowledge renders possible.

To achieve this end there must be represented a careful choice from the great songs by masters of bygone days, and from the pens of men who flourished in the classical period; songs from the beginning of the nineteenth century, and those from the twentieth century; the favorites of our grandfathers, those which breathe the spirit of love and devotion to country; songs for the young man and the maiden whose thoughts have turned to love; songs for the little folks, and that heritage of the great mass of the people known as folk songs.

Supposing that one wishes to make a choice from all these realms, which shall in a small space present the most desirable accumulated works of generations of music makers, it is evident that, as with any collector, a choice must first be based upon an intimate knowledge of the entire field. A man who is interested in some special subject may have set himself to make a collection of books on history, travel, poetry, birds, or flowers, and be fairly safe as to the desirability of his resulting accumulation, but few of us have an acquaintance with the literature of song sufficiently broad to enable us to make an adequate choice of the most desirable from the thousands of lyric utterances which have survived the tests of time and use.

Thus a collection which shall be really authoritative and comprehensive must be the result of the combined efforts of a group of persons possessing critical knowledge, musical scholarship, and trained judgment, added to a broad experience in each particular field.

To engage such a body of experts for the making of a private collection is obviously too expensive for other than a millionaire music lover. However, when research of this kind is embodied in a collection which can be placed within the reach of thousands of music lovers, the expense is so divided up as to become negligible.

In the final analysis, this describes the evolution of MODERN MUSIC AND MUSICIANS FOR VOCALISTS. It is a carefully selected library of song compositions, such as will be required in every home in which vocal music is cultivated. Books, pictures, artistic decorations, and other elements of art expression are a part of culture, and are collected in the bookshelves and on the walls where, through daily contact, they may stimulate the thoughts and feeling of each individual member of the family. If music is also a part of the family scheme of culture, it must likewise be readily available. The vocalist, amateur or professional, must have at hand songs which embody the best lyric thought of the master composers of to-day and of yesterday—those songs which have been acclaimed as classics, along with those not yet admitted to fame.

The hundreds of songs contained in these volumes afford an infinite variety in point of character and style. Some are from past centuries, many from writers of the present day; some quite easy, others demanding the technical equipment of the artist; some are for children, some for the church service, some adapted to

the tastes of the highly trained musician, and many appealing to the musically unschooled, who prefer the songs of the people to the finest arias from opera or oratorio.

A glance at the table of contents within each of the volumes reveals certain general classifications. For example, there are found in the first volume a large number of what are termed "Song Classics." This immediately raises the question: What is a classic?

Many persons avoid what they call "classical music," and therefore never really get into touch with it. The late Theodore Thomas, the orchestral conductor, a shrewd judge of what the public would listen to, said that "popular music is familiar music." Really to enjoy a musical composition, one must at least be acquainted with it through frequent hearings. One cannot know a composition as he knows a poem, book, drama, or picture, unless he can either play or sing it for himself, or has had someone else play or sing it for him. Herein is where the mechanical instruments, such as the phonograph or the player-piano, have contributed so much to musical culture. A famous *littérateur* once remarked that since so many of his friends seemed to secure so much pleasure from high-class music, he was sure there must be something in it for him also, if he could but get into proper touch with it. This he proposed to do by hearing it often; and this is the attitude which every cultured but non-musical person should assume if he would experience the pleasure resulting from an intelligent appreciation of the best in music.

The lyric beauty of Schubert's "Who is Sylvia?", in which Shakespeare's immortal verse is joined to the most inspired of musical utterances; the love songs of Schumann, such as his "Widmung"; the wonderful miniature drama which Rubinstein has set to music in "Der Asra"; the tragic sorrow of Tschaikowsky's "None But the Lonely Know"; these and many others of the same type are what may be termed Song Classics, and they will catch and hold the interest of the musically untrained, as well as the more technically equipped, if they will but hear them several times.

Tracing the further evolution of serious songs, we have the MODERN ART SONGS, in which the greatest of living composers of all lands, and some who have but recently passed over, display their finest lyric inspirations. How different, one from the other, are such songs as Bohm's "Still as the Night," Chaminade's "Madrigal," Dvořák's "Songs My Mother Taught Me," Grieg's "I Love Thee," MacDowell's "The Robin Sings in the Apple Tree," and Sullivan's "Orpheus with His Lute," yet every one has its individual appeal to the hearer. Many of these contemporary songs are protected by copyright and are to be found in no similar collection.

Or, turning to Volume V, one finds the POPULAR BALLADS OF ALL COUNTRIES offering many of the lighter inspirations of the Muse, as exemplified in songs by such composers as Dudley Buck, Gottschalk, Van de Water, Fontenailles, Thomé, Ferrari, De Capua, Tosti, Gastaldon, Yradier, Alvarez, Abt, Hildach, Lassen, Meyer-Helmund—a cosmopolitan culling from American, Italian, British, Spanish, French, and Teutonic writers.

Fairly teeming with interest to the average music lover is Volume VI, with the old favorites of American, English, Scottish, and Irish minstrelsy: "Ben Bolt," "The Bloom is on the Rye," "Douglas, Tender and True," "Kathleen Mavourneen," and "Silver Threads Among the Gold." Separate sections are also devoted to NATIONAL AND PATRIOTIC SONGS, FOLK SONGS from every corner of the globe, and even a choice lot of songs of special interest to the children.

Nor are the more specialized fields neglected. In Volume IV are arias from many of the great operas and oratorios, in which the music lover will find the gems not only of the older dramatic works but those of later date as well, many of them familiar to all through the marvelous perfection of the phonograph. What added pleasure to have before your eyes in English translation the words and music of an aria which you follow with the ear as reproduced in the original tongue and as sung by one of the great artists of the day; or in the quiet hours of the Sabbath to turn to the familiar sacred songs and play or sing some one of the many inspired melodies which have been bequeathed to us by the masters of sacred music!

MODERN MUSIC AND MUSICIANS FOR VOCALISTS thus contains the cream of the vocal literature, culled from all the countries which have practiced the art of music, and embodying the spirit of successive centuries, the whole presented in a form convenient and practical for the user, carefully classified and arranged, and with an index which makes instantly available any composition that may be wanted. If it is to study the art song or to arrange a program representative of either the classical or a later period, one finds here the best of the repertoire; if it is to study the songs of the people, or to entertain friends with programs in the lighter style, one can turn to this collection with the assurance that it will provide just what his guests will delight to hear; if it is to provide for many an odd hour an abundance of material through

which to browse, or to stimulate the broadening comprehensions of the children who are studying music, there is here afforded the opportunity to become acquainted with the great vocal masterpieces of the world, whatever the standard by which greatness is to be measured.

MODERN MUSIC AND MUSICIANS FOR VOCALISTS is issued with the belief that it represents a real service to the music lovers and musicians of the English-speaking countries, in that it forms the nucleus for a permanently authoritative library of song.

THE PUBLISHERS.

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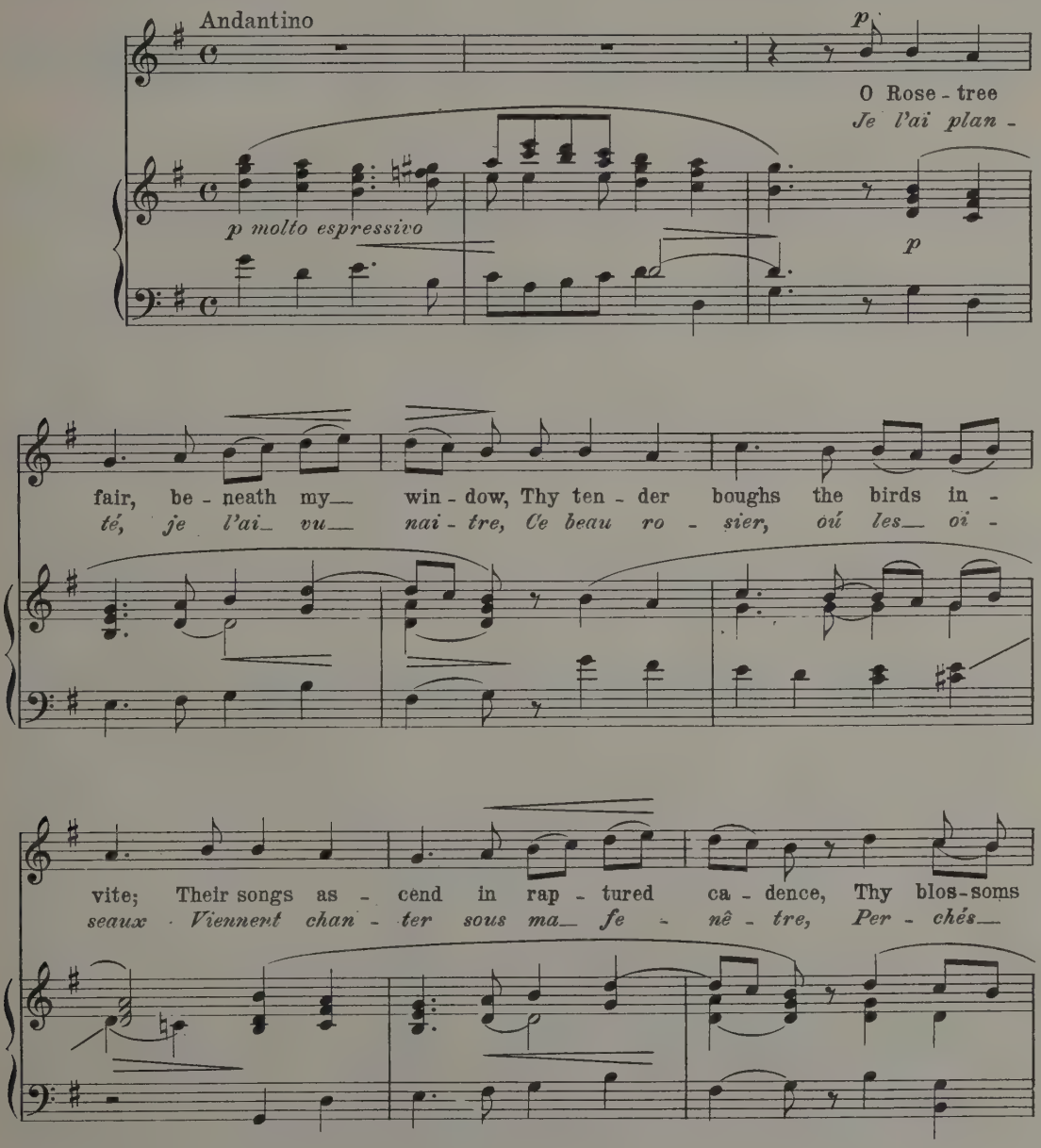
THE ROSE-TREE
LE ROSIER

DE LAIRE
English version by
Mrs. John Francis Brines

JEAN-JACQUES ROUSSEAU
Harmonization by Mortimer Wilson


Andantino
p
O Rose - tree
Je l'ai plan -
p molto espressivo
p
fair, be - neath my win - dow, Thy ten - der boughs the birds in -
té, je l'ai vu nai - tre, Ce beau ro - sier, où les oi -
vite; Their songs as - cend in rap - tured ca - dence, Thy blos - soms
seaux Viennent chan - ter sous ma fe - nê - tre, Per - chés

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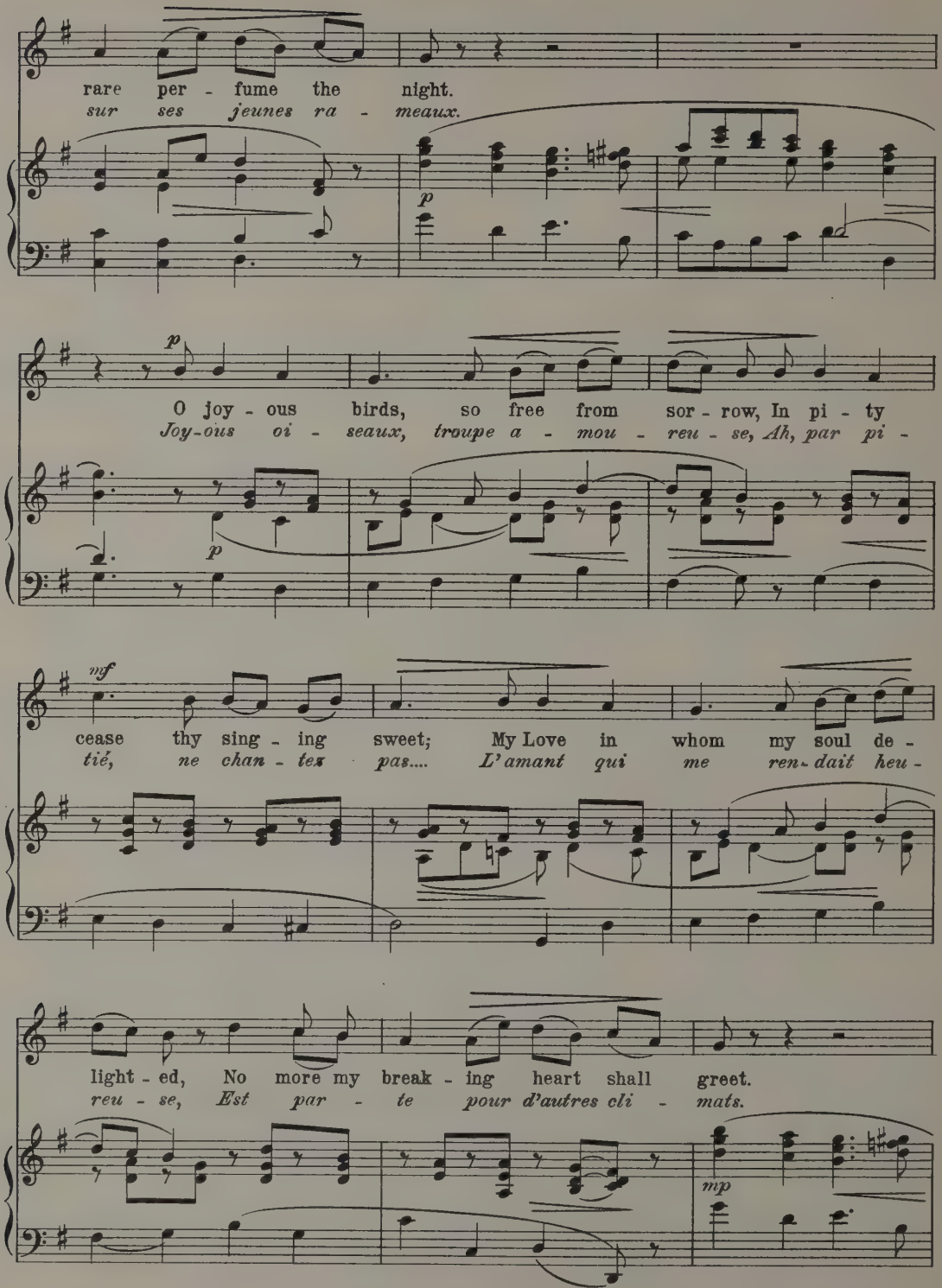
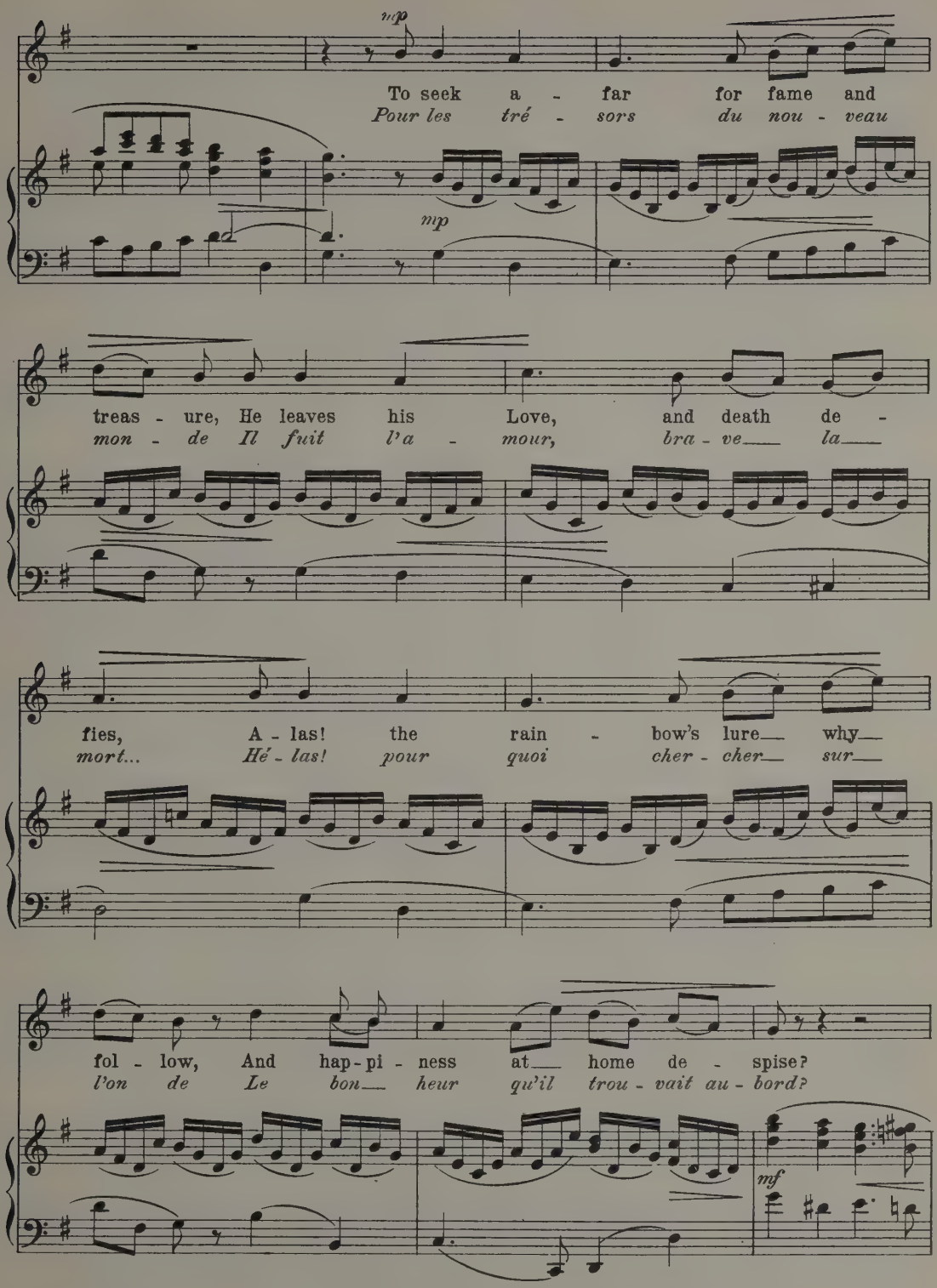
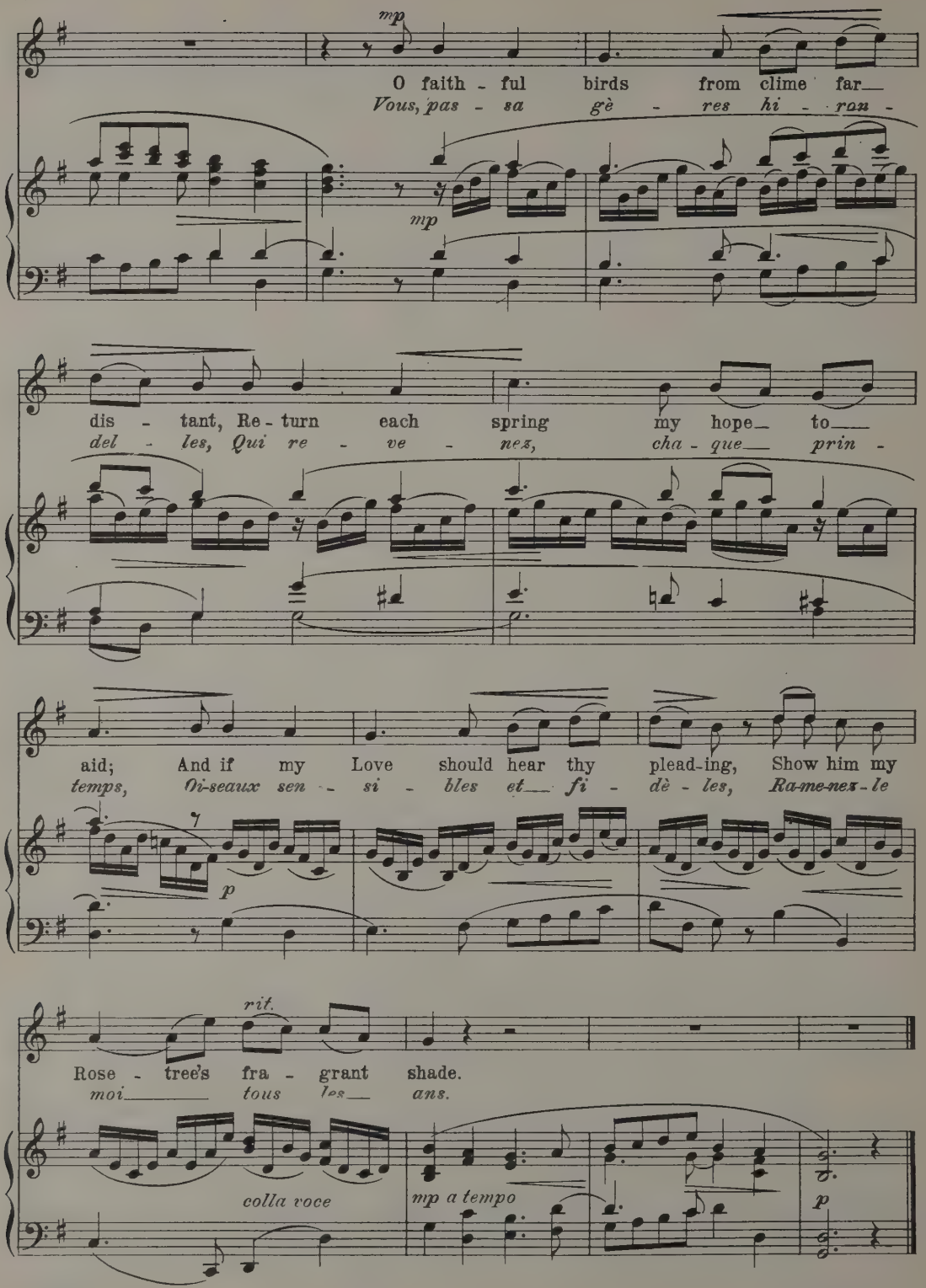

rare per - fume the night.
sur ses jeunes ra - meaux.
p
O joy - ous birds, so free from sor - row, In pi - ty
Joy-ous oi - seaux, troupe a - mou - reu - se, Ah, par pi -
p
mf
cease thy sing - ing sweet; My Love in whom my soul de -
tié, ne chan - tez pas.... L'amant qui me ren - dait heu -
light - ed, No more my break - ing heart shall greet.
reu - se, Est par - te pour d'autres cli - mats.
mp


mp
To seek a - far for fame and
Pour les tré - sors du nou - veau
mp
treas - ure, He leaves his Love, and death de -
mon - de Il fuit l'a - mour, bra - ve la
fies, A - las! the rain - bow's lure why
mort... Hé - las! pour quoi cher - cher sur
fol - low, And hap - pi - ness at home de - spise?
l'on de Le bon heur qu'il trou - vait au - bord?
mf


mp
O faith - ful birds from clime far
Vous, pas - sa gè - res hi - ron -
mp
dis - tant, Re - turn each spring my hope to
del - les, Qui re - ve - nez, cha - que prin -
aid; And if my Love should hear thy plead-ing, Show him my
temps, Oi-seaux sen - si - bles et fi - dè - les, Ra-me-nez-le
p
rit.
Rose - tree's fra - grant shade.
moi tous les ans.
colla voce
mp a tempo
p

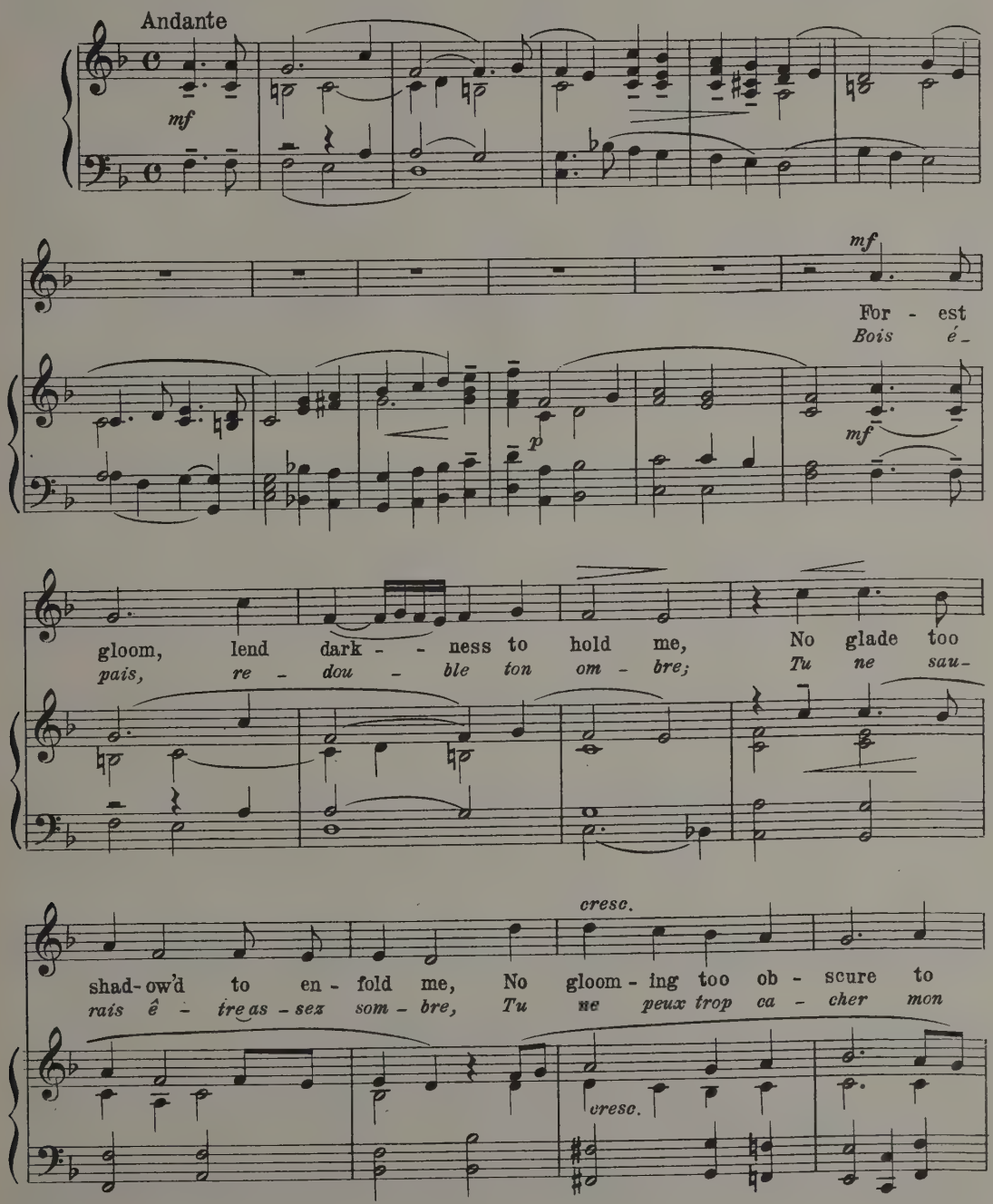
FOREST GLOOM, LEND DARKNESS TO HOLD ME

BOIS ÉPAIS, REDOUBLE TON OMBRE

(From "Amadis")

QUENANLT
English version by
Edith Tillotson

JEAN-BAPTISTE LULLY
(1633 - 1687)


Andante
mf
mf
For - est
Bois é -
p
mf
gloom, lend dark - - ness to hold me, No glade too
pais, re - dou - ble ton om - bre; Tu ne sau -
cresc.
shad-ow'd to en - fold me, No gloom - ing too ob - scure to
rais ê - tre as - sez som - bre, Tu ne peux trop ca - cher mon
cresc.

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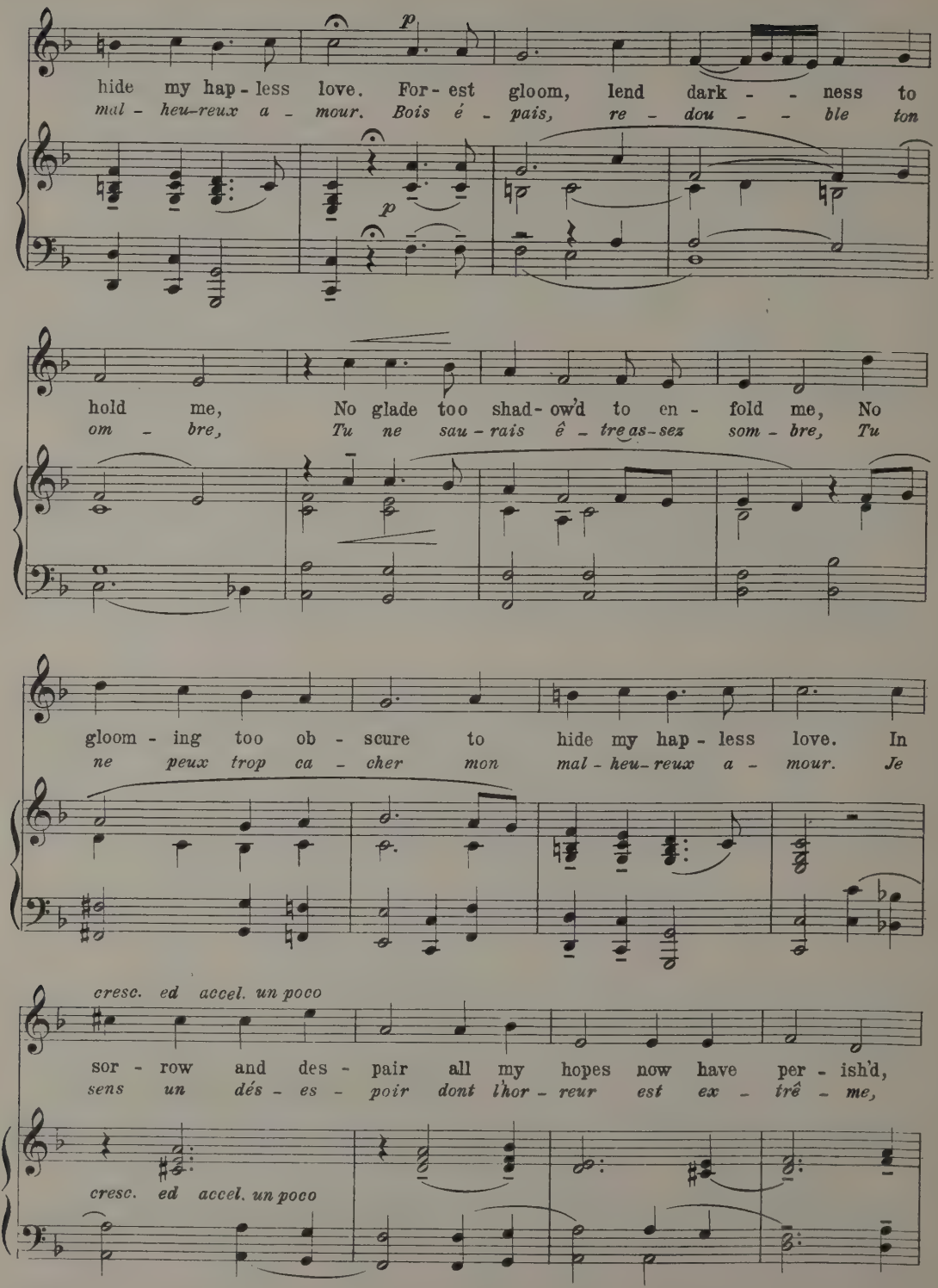
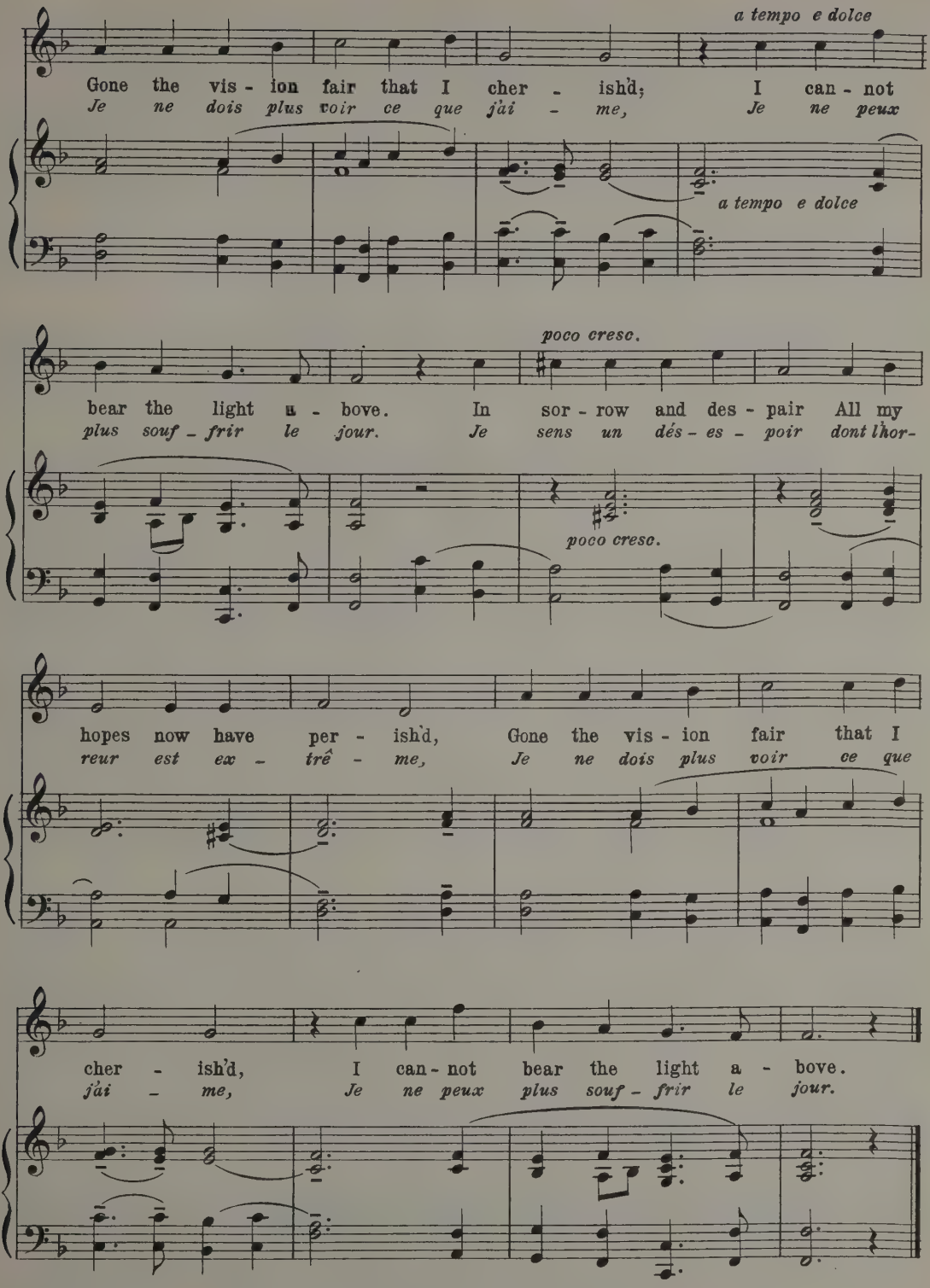

p
hide my hap - less love. For - est gloom, lend dark - - ness to
mal - heu-reux a - mour. Bois é - pais, re - dou - - ble ton
p
hold me, No glade too shad - ow'd to en - fold me, No
om - bre, Tu ne sau - rais ê - tre as-sez som - bre, Tu
gloom - ing too ob - scure to hide my hap - less love. In
ne peux trop ca - cher mon mal - heu-reux a - mour. Je
cresc. ed accel. un poco
sor - row and des - pair all my hopes now have per - ish'd,
sens un dés - es - poir dont l'hor - reur est ex - trê - me,
cresc. ed accel. un poco

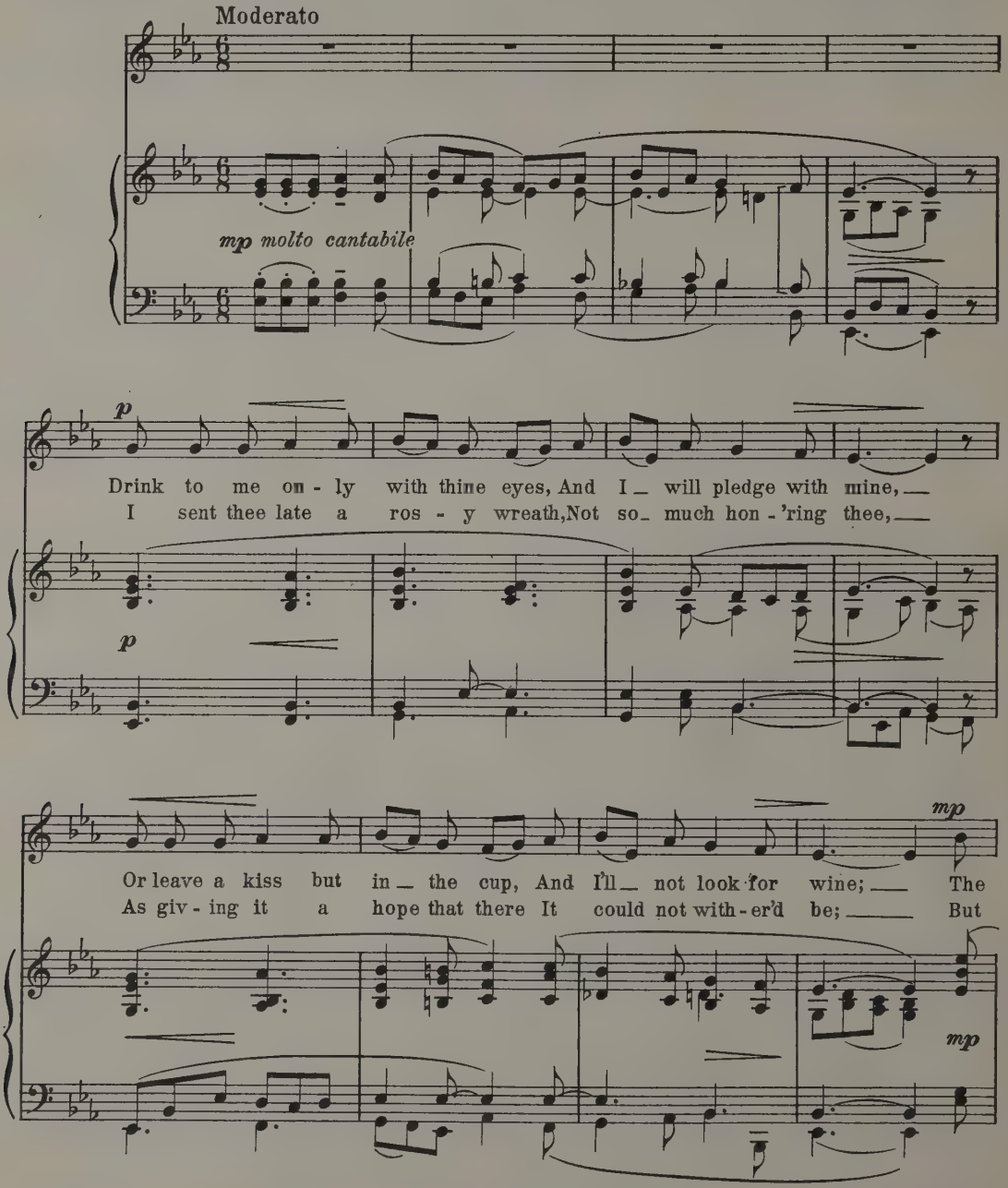

a tempo e dolce
Gone the vis - ion fair that I cher - ish'd; I can - not
Je ne dois plus voir ce que j'ai - me, Je ne peux
a tempo e dolce
poco cresc.
bear the light a - bove. In sor - row and des - pair All my
plus souf - frir le jour. Je sens un dés - es - poir dont l'hor-
poco cresc.
hopes now have per - ish'd, Gone the vis - ion fair that I
reur est ex - trê - me, Je ne dois plus voir ce que
cher - ish'd, I can - not bear the light a - bove.
j'ai - me, Je ne peux plus souf - frir le jour.

DRINK TO ME ONLY WITH THINE EYES

TO CELIA

From the Greek of
PHILOSTRATUS
English version by
BEN JONSON

OLD ENGLISH AIR
Arranged by
MORTIMER WILSON


Moderato
mp molto cantabile
p
Drink to me on - ly with thine eyes, And I will pledge with mine,
I sent thee late a ros - y wreath, Not so much hon - 'ring thee,
p
mp
Or leave a kiss but in the cup, And I'll not look for wine; The
As giv - ing it a hope that there It could not with - er'd be; But
mp

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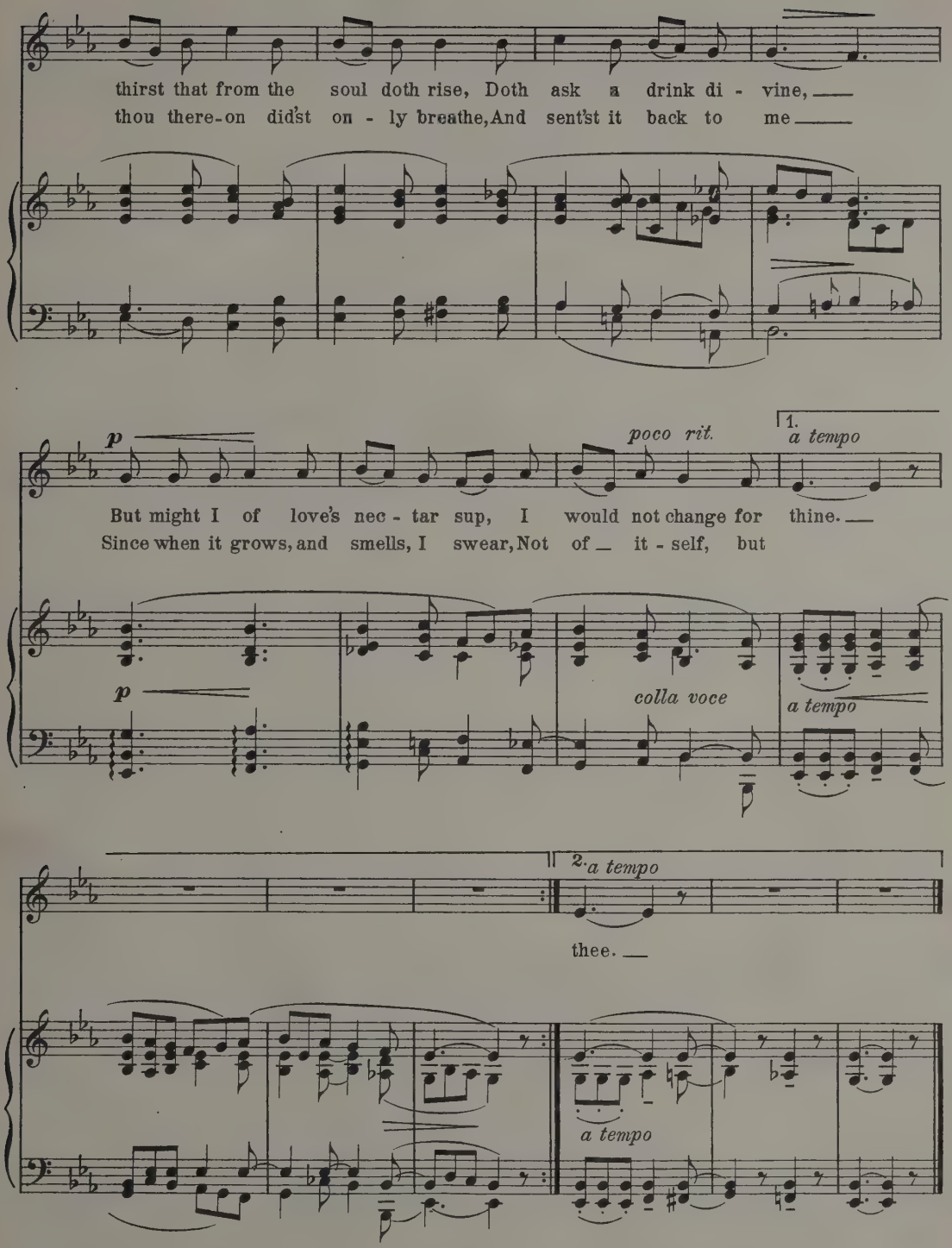
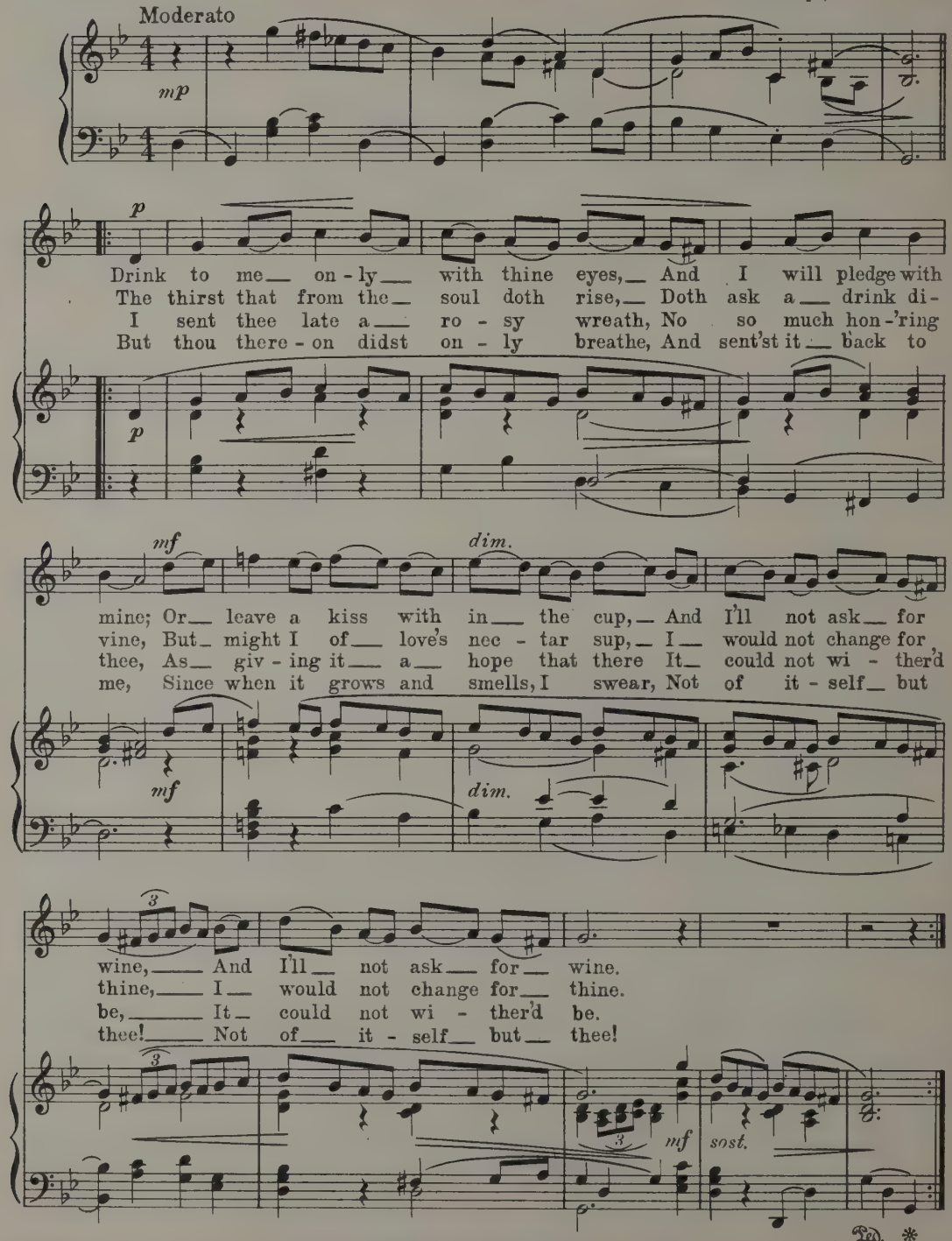

thirst that from the soul doth rise, Doth ask a drink di - vine,
thou there-on did'st on - ly breathe, And sent'st it back to me
p
poco rit.
1.
a tempo
But might I of love's nec - tar sup, I would not change for thine.
Since when it grows, and smells, I swear, Not of it - self, but
p
colla voce
a tempo
2. a tempo
thee.
a tempo

DRINK TO ME ONLY WITH THINE EYES

BEN JONSON
(1573-1637)

ORIGINAL SETTING
From a British Museum Manuscript, dated 1762.


Moderato
mp
p
Drink to me on - ly with thine eyes, And I will pledge with
The thirst that from the soul doth rise, Doth ask a drink di-
I sent thee late a ro - sy wreath, No so much hon-'ring
But thou there - on didst on - ly breathe, And sent'st it back to
p
mf
dim.
mine; Or leave a kiss with in the cup, And I'll not ask for
vine, But might I of love's nec - tar sup, I would not change for
thee, As giv - ing it a hope that there It could not wi - ther'd
me, Since when it grows and smells, I swear, Not of it - self but
mf
dim.
3
wine, And I'll not ask for wine.
thine, I would not change for thine.
be, It could not wi - ther'd be.
thee! Not of it - self but thee!
3
3
mf
sost.
Ped. *

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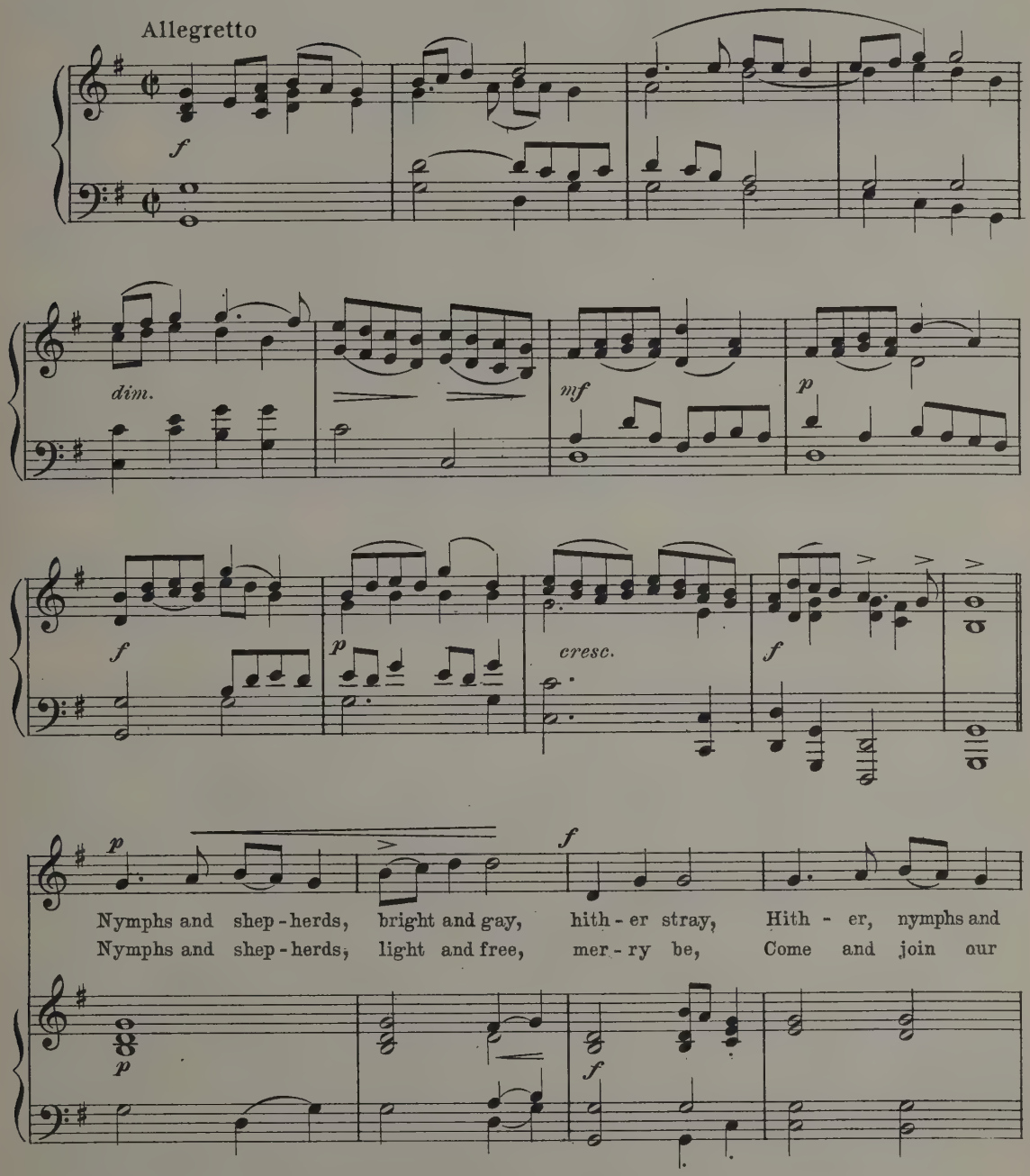
NYMPHS AND SHEPHERDS

THE LIBERTINE

Text revised by
George Cooper

HENRY PURCELL



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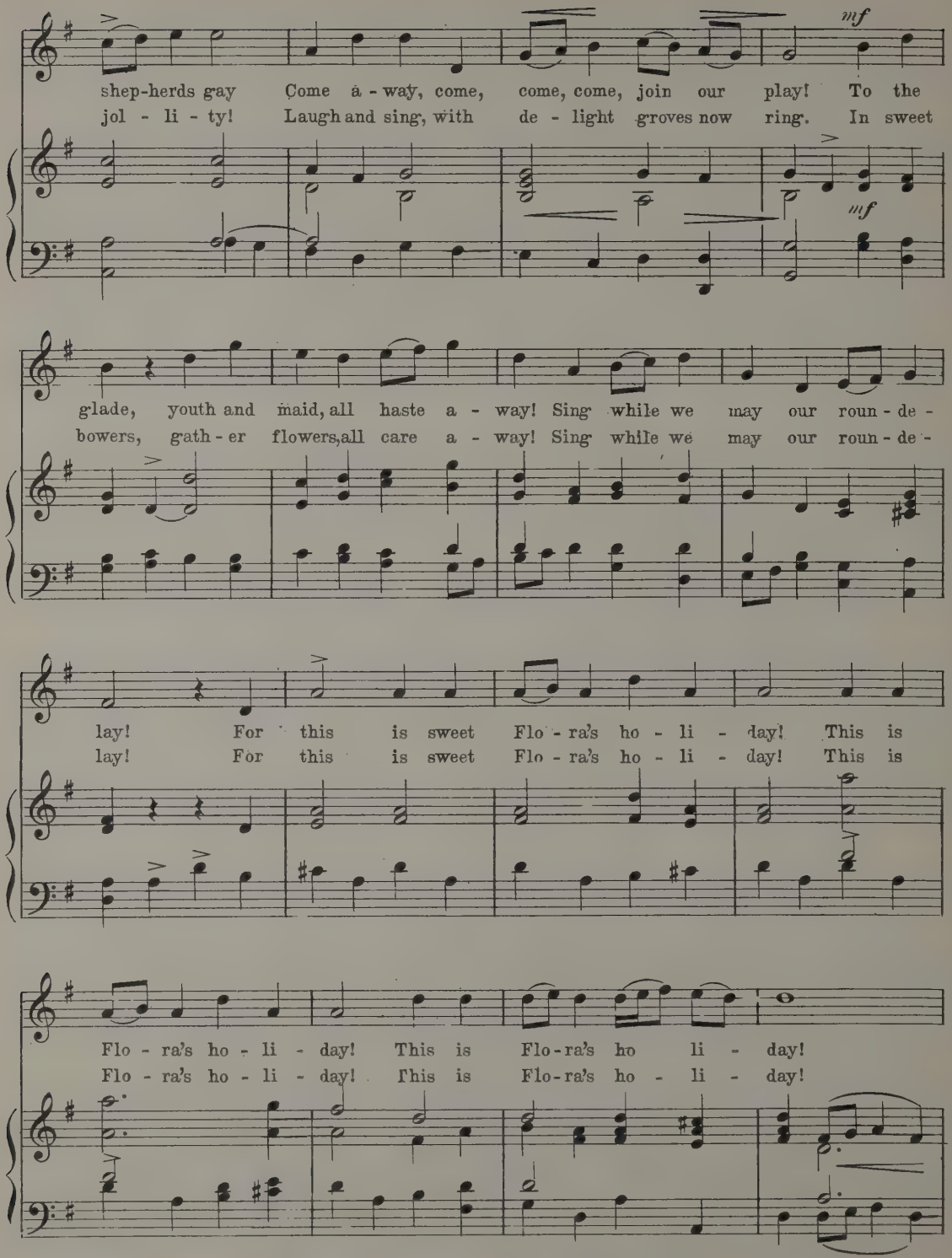
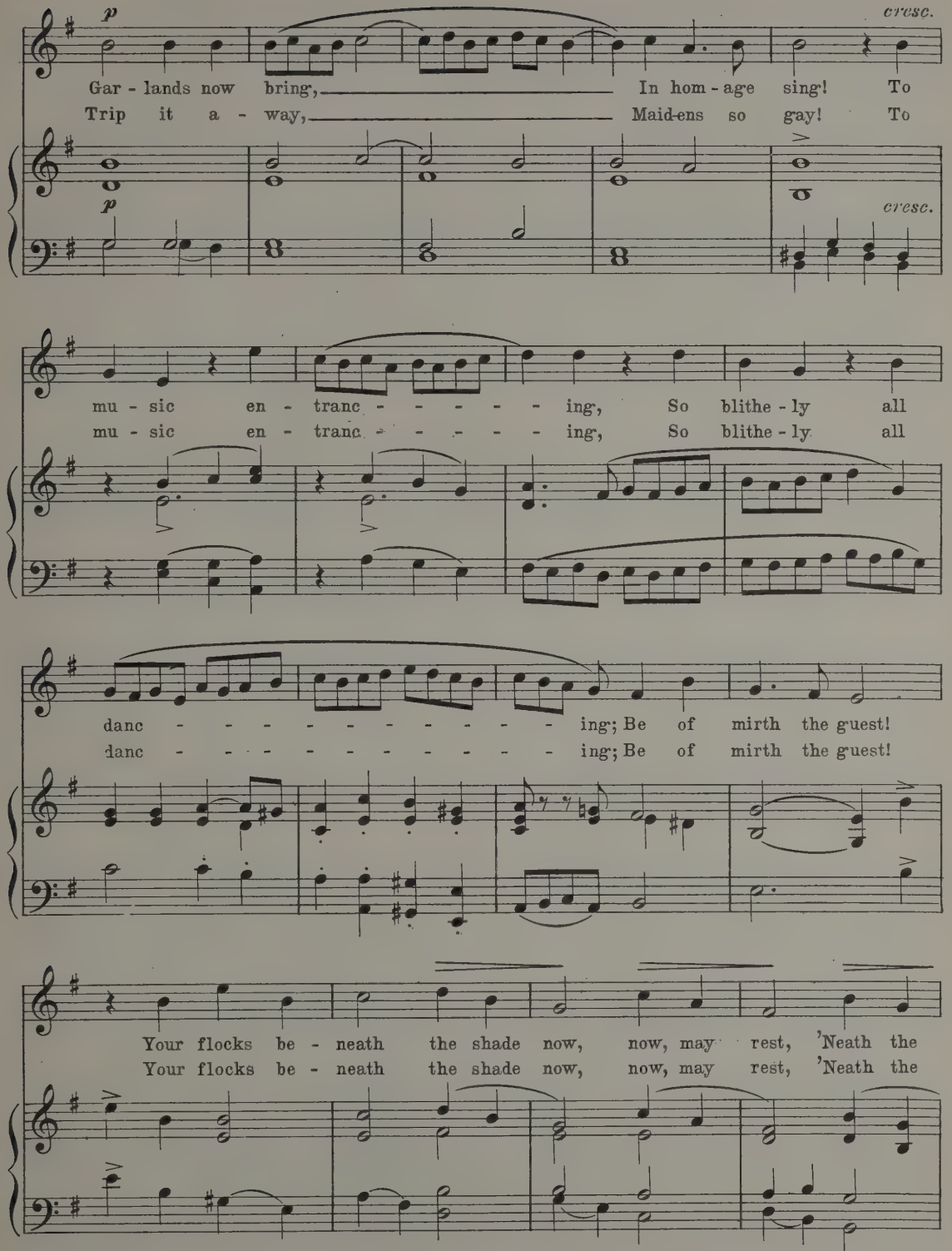
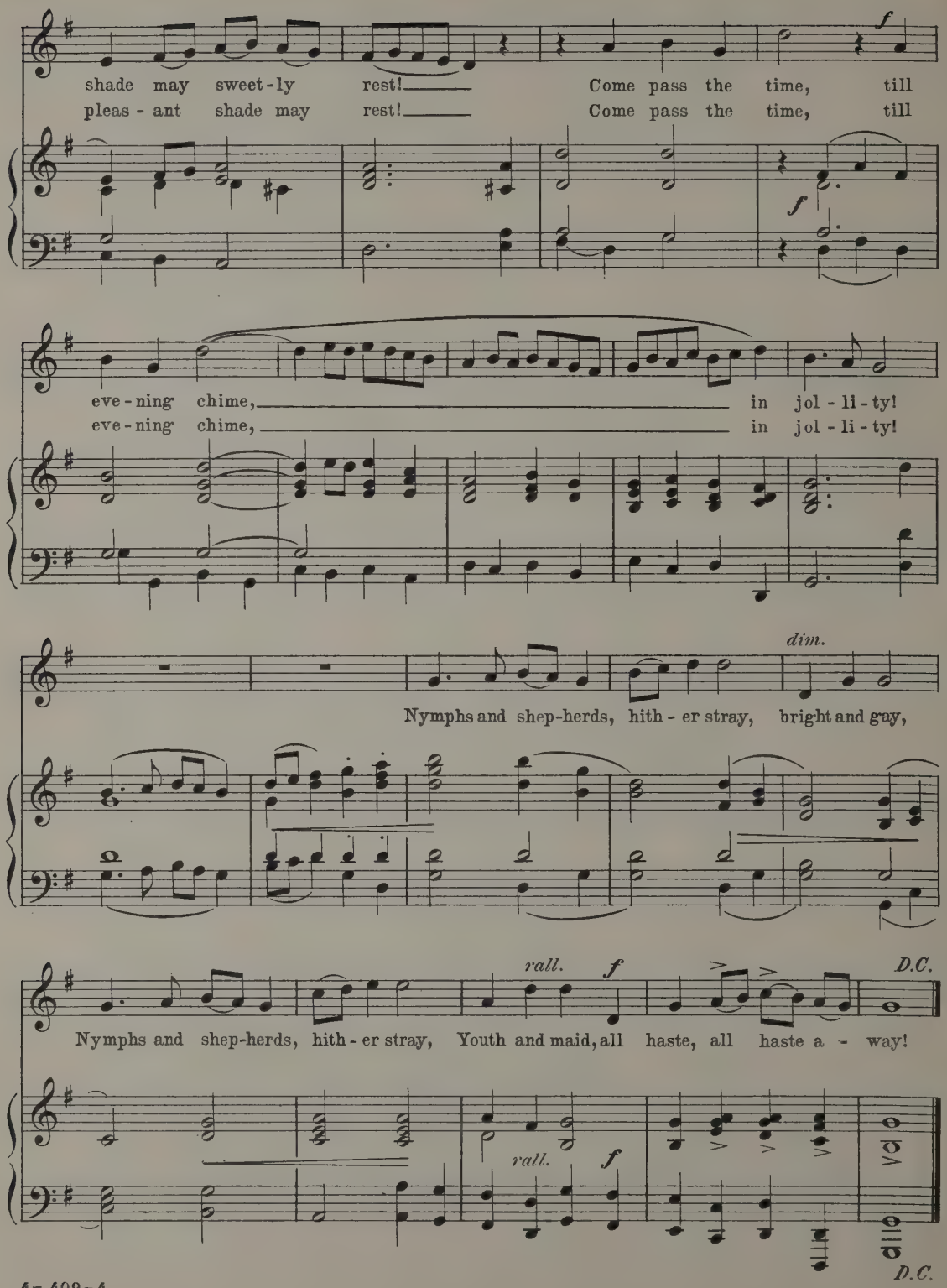

mf
shep-herds gay Come a - way, come, come, come, join our play! To the
jol - li - ty! Laugh and sing, with de - light groves now ring. In sweet
mf
glade, youth and maid, all haste a - way! Sing while we may our roun - de -
bowers, gath - er flowers, all care a - way! Sing while we may our roun - de -
lay! For this is sweet Flo - ra's ho - li - day! This is
lay! For this is sweet Flo - ra's ho - li - day! This is
Flo - ra's ho - li - day! This is Flo - ra's ho li - day!
Flo - ra's ho - li - day! This is Flo - ra's ho - li - day!


p
cresc.
Gar - lands now bring, In hom - age sing! To
Trip it a - way, Maid-ens so gay! To
p
cresc.
mu - sic en - tranc - - - - - ing, So blithe - ly all
mu - sic en - tranc - - - - - ing, So blithe - ly all
danc - - - - - - - - - - - ing; Be of mirth the guest!
danc - - - - - - - - - - - ing; Be of mirth the guest!
Your flocks be - neath the shade now, now, may rest, 'Neath the
Your flocks be - neath the shade now, now, may rest, 'Neath the


shade may sweet-ly rest! Come pass the time, till
pleas - ant shade may rest! Come pass the time, till
f
f
eve-ning chime, in jol - li - ty!
eve-ning chime, in jol - li - ty!
dim.
Nymphs and shep-herds, hith - er stray, bright and gay,
rall.
f
D.C.
Nymphs and shep-herds, hith - er stray, Youth and maid, all haste, all haste a - way!
rall.
f
D.C.

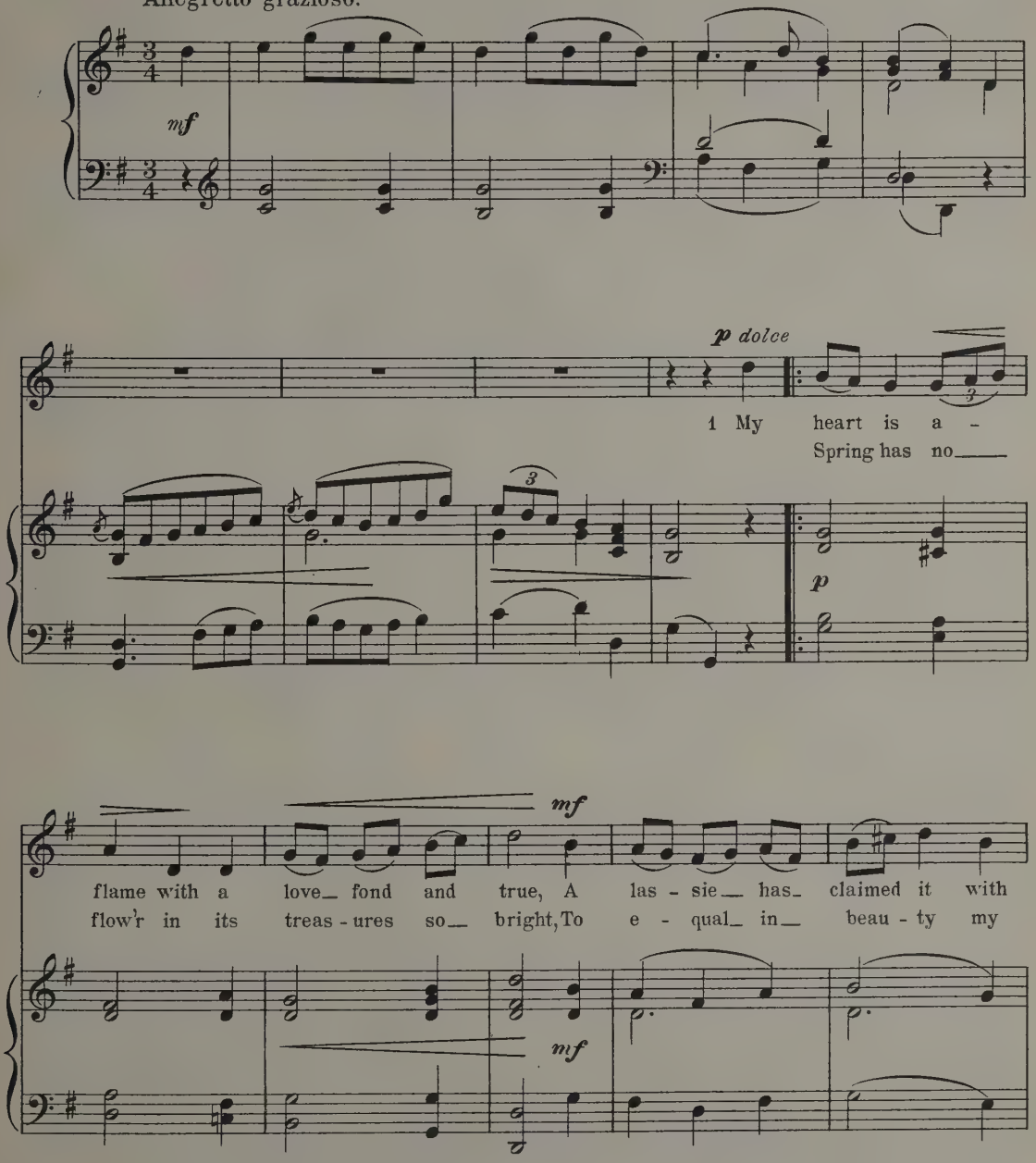
THE LASS WITH THE DELICATE AIR

(OLD ENGLISH)

Text Revised by
George Cooper

THOMAS A. ARNE

Allegretto grazioso.


mf
p dolce
1 My heart is a -
Spring has no
p
mf
flame with a love fond and true, A las - sie has claimed it with
flow'r in its treas - ures so bright, To e - qual in beau - ty my
mf

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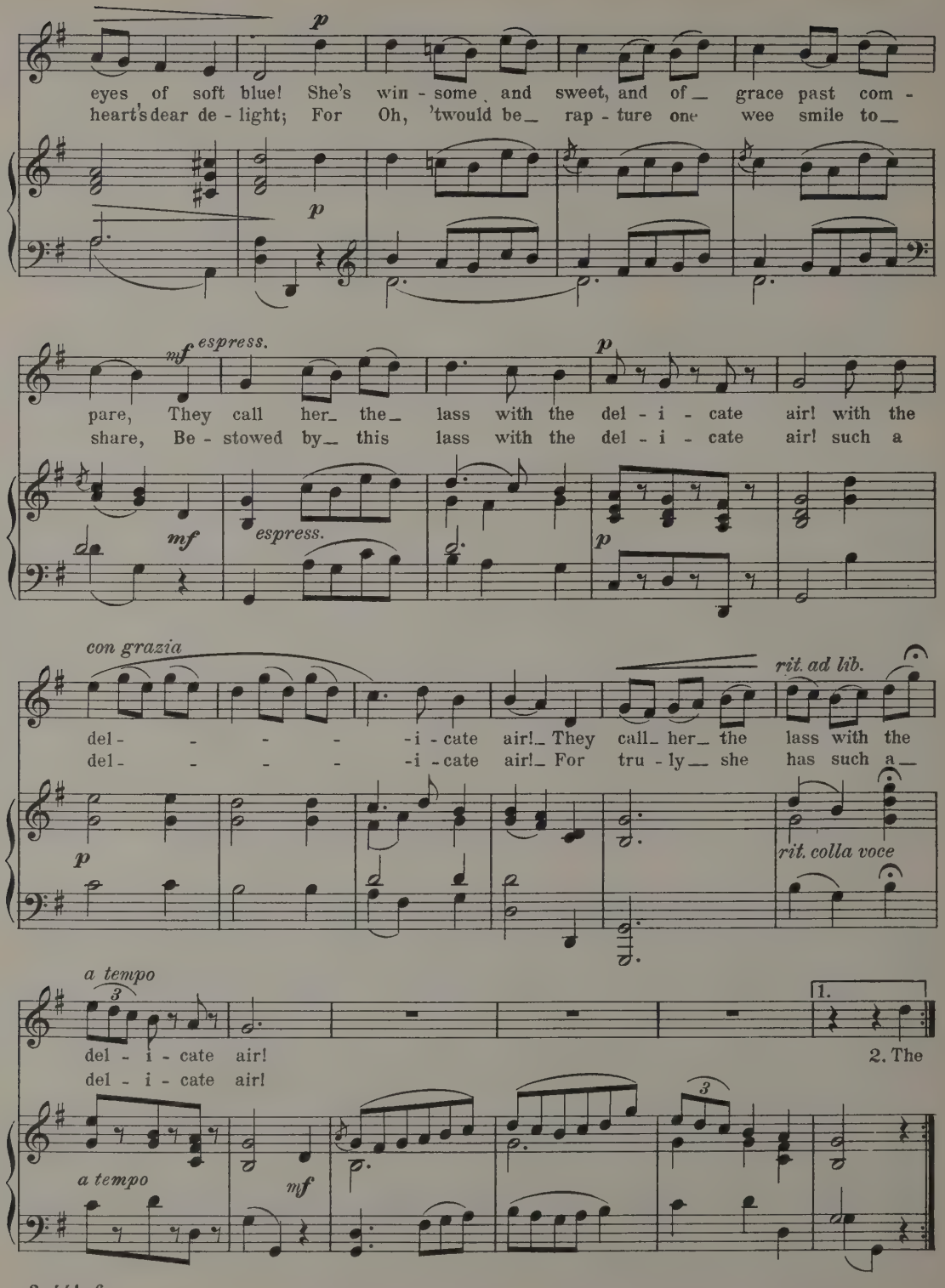
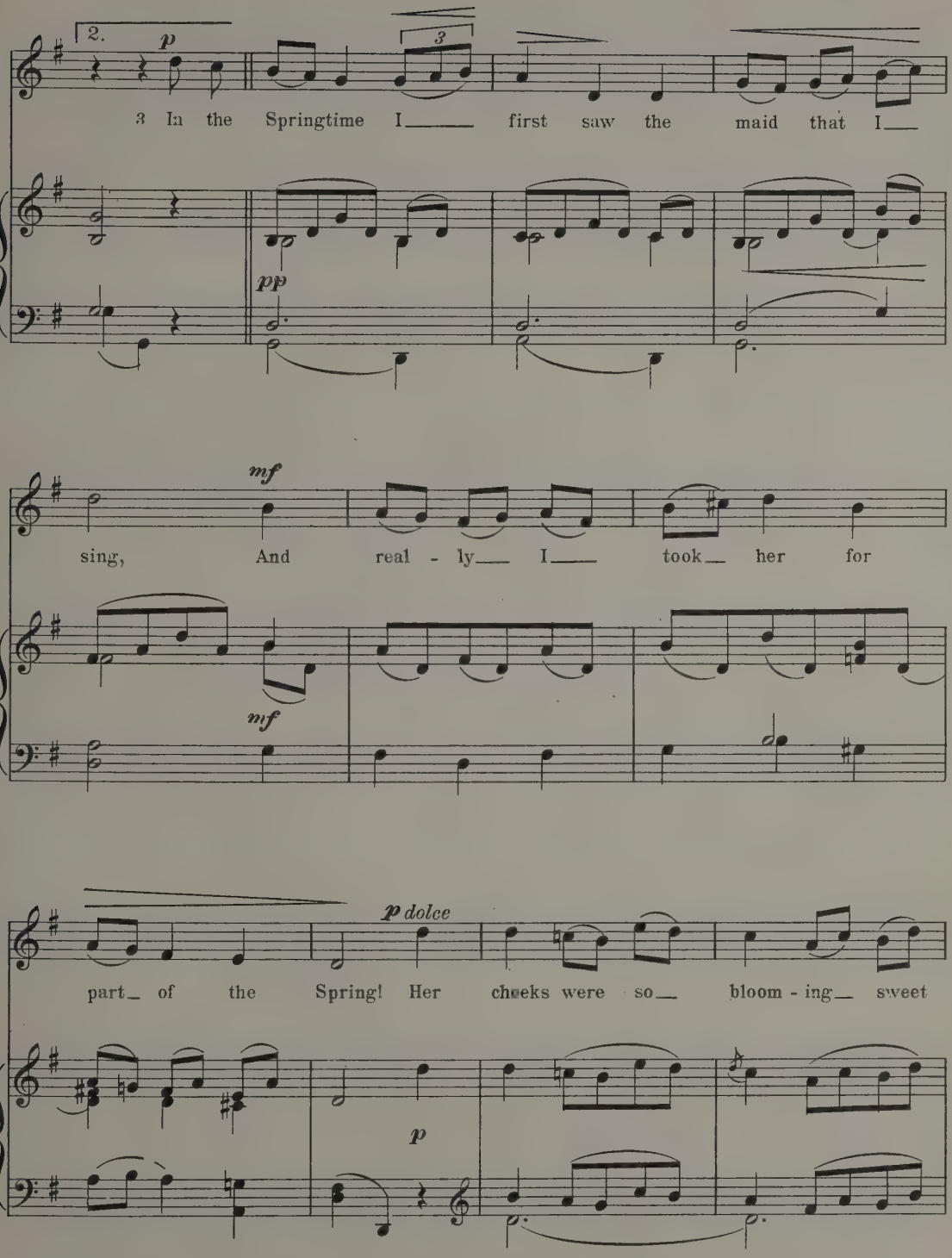
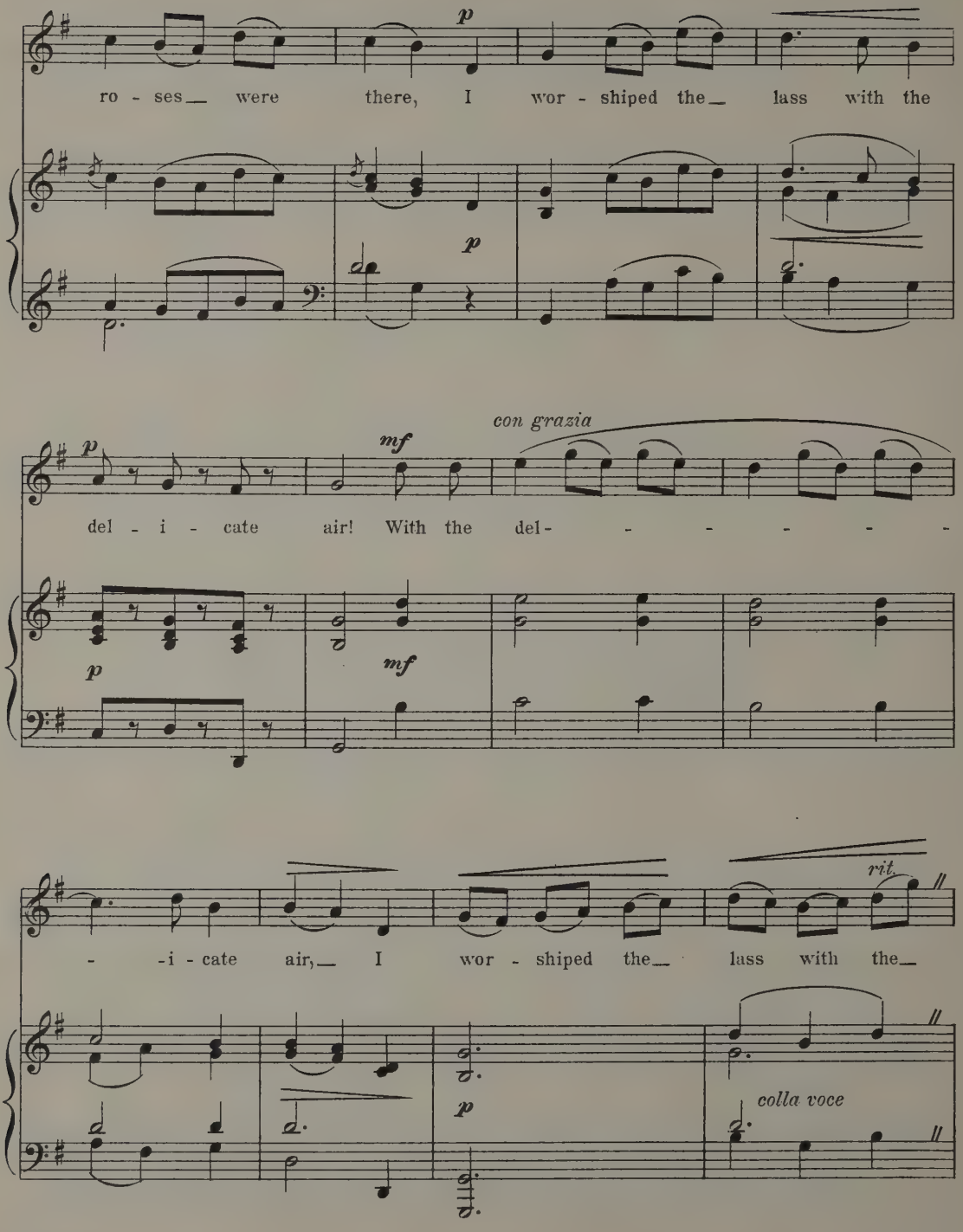
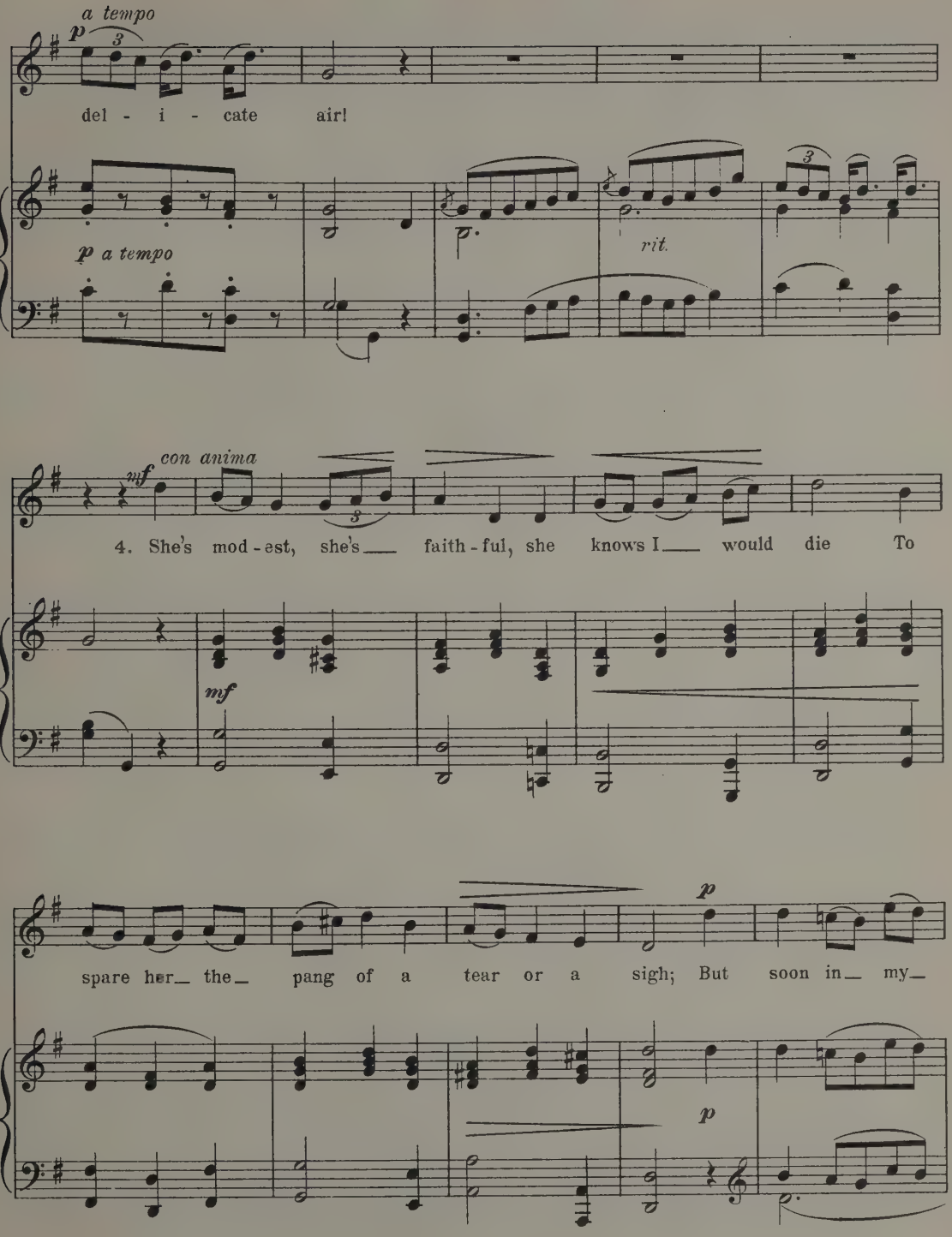
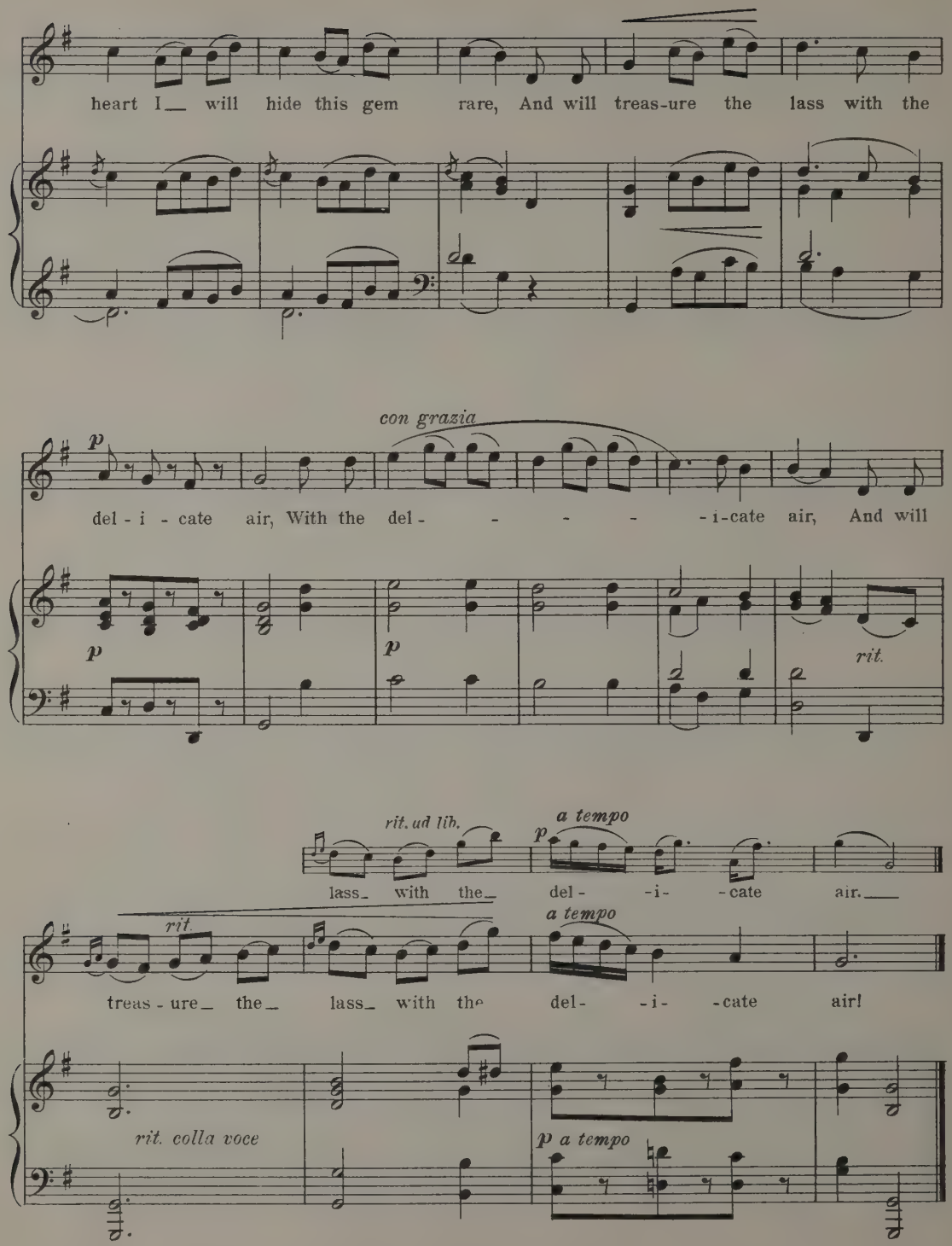
High


p
eyes of soft blue! She's win - some and sweet, and of grace past com -
heart's dear de - light; For Oh, 'twould be rap - ture one wee smile to
p
mf espress.
pare, They call her the lass with the del - i - cate air! with the
share, Be - stowed by this lass with the del - i - cate air! such a
mf
espress.
p
con grazia
rit. ad lib.
del - - - - - i - cate air! They call her the lass with the
del - - - - - i - cate air! For tru - ly she has such a
p
rit. colla voce
a tempo
1.
del - i - cate air!
del - i - cate air!
2. The
a tempo
mf


2.
p
3
3 In the Springtime I first saw the maid that I
pp
mf
sing, And real - ly I took her for
mf
p dolce
part of the Spring! Her cheeks were so bloom - ing sweet
p

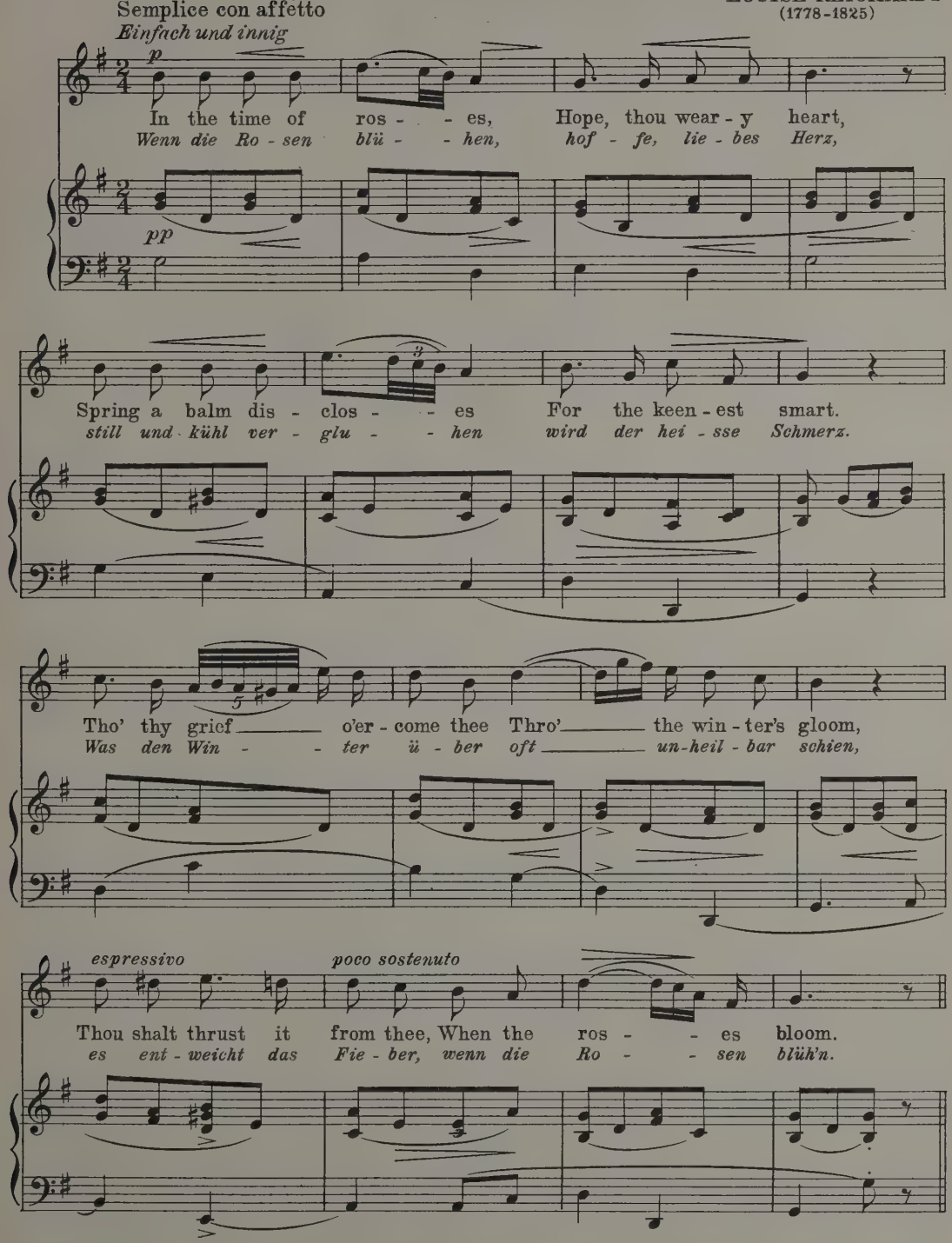

p
ro - ses__ were there, I wor - shiped the__ lass with the
p
p
mf
con grazia
del - i - cate air! With the del- - - - - - -
p
mf
rit.
- -i - cate air,__ I wor - shiped the__ lass with the__
p
colla voce


a tempo
p
del - i - cate air!
p a tempo
rit.
con anima
mf
4. She's mod - est, she's faith - ful, she knows I would die To
mf
p
spare her the pang of a tear or a sigh; But soon in my
p


heart I__ will hide this gem rare, And will treas-ure the lass with the
con grazia
p
del - i - cate air, With the del - - - - - i-cate air, And will
p
p
rit.
rit. ad lib.
a tempo
p
lass_ with the_ del - -i- -cate air.___
rit
a tempo
treas - ure_ the_ lass_ with the del- -i- -cate air!
rit. colla voce
p a tempo

IN THE TIME OF ROSES
WENN DIE ROSEN BLÜHEN

LOUISE REICHARDT
(1778-1825)


Semplice con affetto
Einfach und innig
p
In the time of ros - - es, Hope, thou wear - y heart,
Wenn die Ro - sen blü - - hen, hof - fe, lie - bes Herz,
pp
Spring a balm dis - clos - - es For the keen - est smart.
still und kühl ver - glu - - hen wird der hei - sse Schmerz.
Tho' thy grief o'er - come thee Thro' the win - ter's gloom,
Was den Win - - ter ü - ber oft un-heil - bar schien,
espressivo
poco sostenuto
Thou shalt thrust it from thee, When the ros - - es bloom.
es ent - weicht das Fie - ber, wenn die Ro - - sen blüh'n.

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Con espressione beatificata

Mit dem Ausdruck der Verklärung

p

In the time of ros - - es, Wear - y heart, re - joice!

Wenn die Ro - sen blü - - hen, matt ge - quäl - tes Herz,

pp

Ere the sum - mer clos - - es Comes the longed-for Voice.

freu - e dich! wir zie - - hen dann wohl him - mel - wärts.

Let not death ap - pal thee, For, be-yond the tomb,

E - wig dann ge - ne - sen, wirt du neu er - gluh'n,

espressivo *poco sostenuto*

God Him-self shall call thee, When the ros - - es bloom.

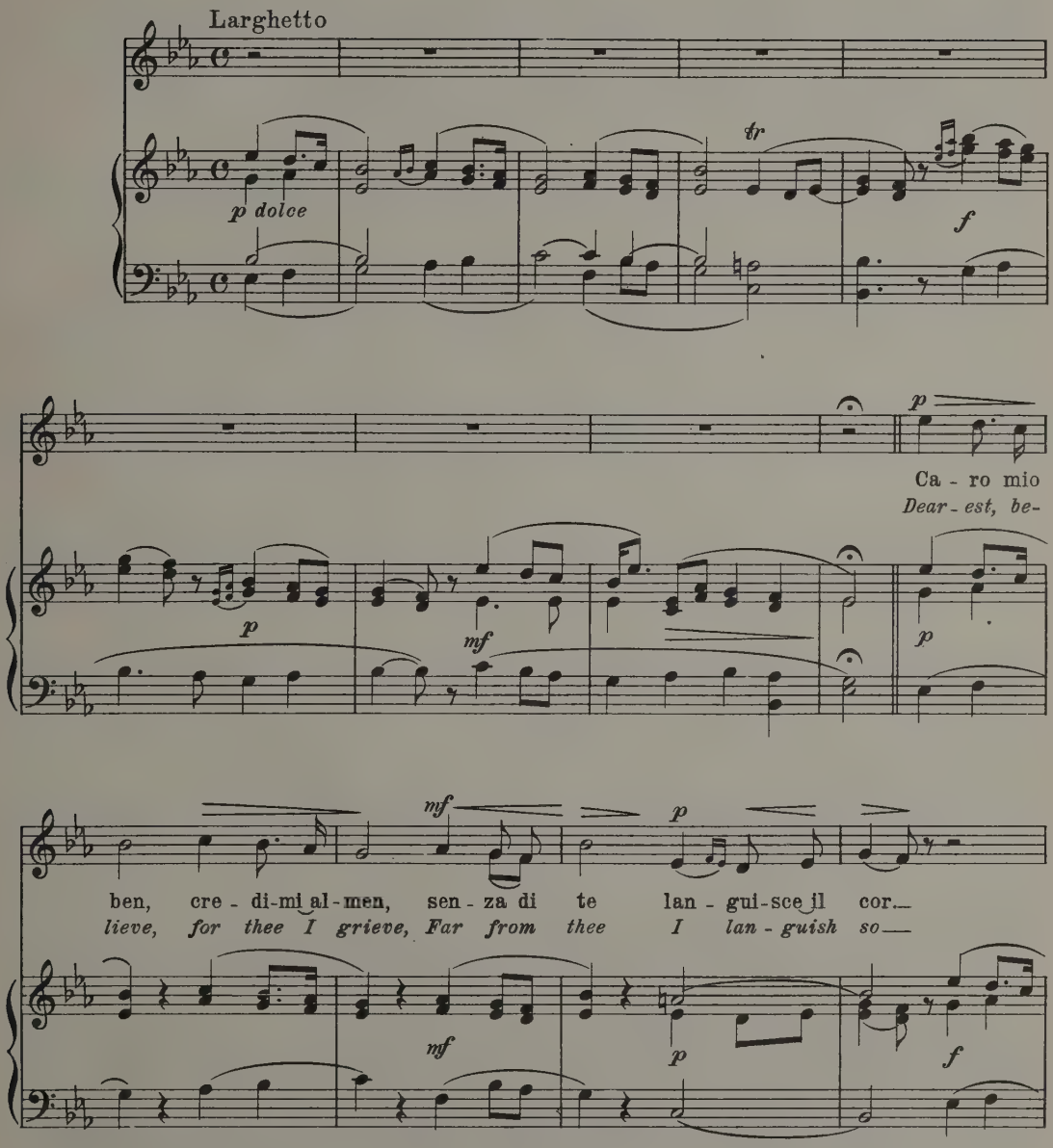
wirst ein himm - lisch We - sen, wenn die Ro - - sen blüh'n.

CARO MIO BEN

DEAREST, BELIEVE

English Version by
Grover Brower

GIORDANI



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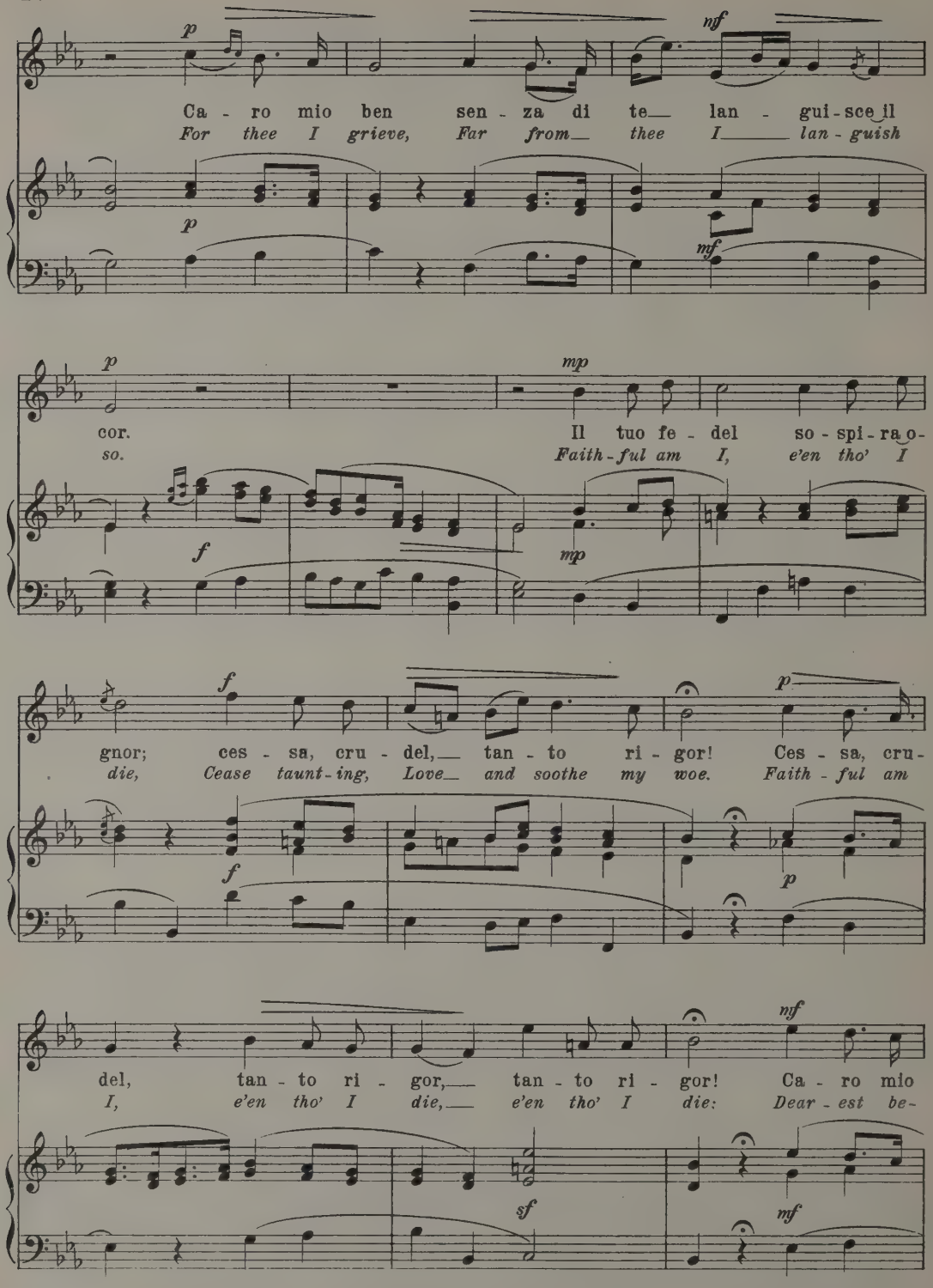
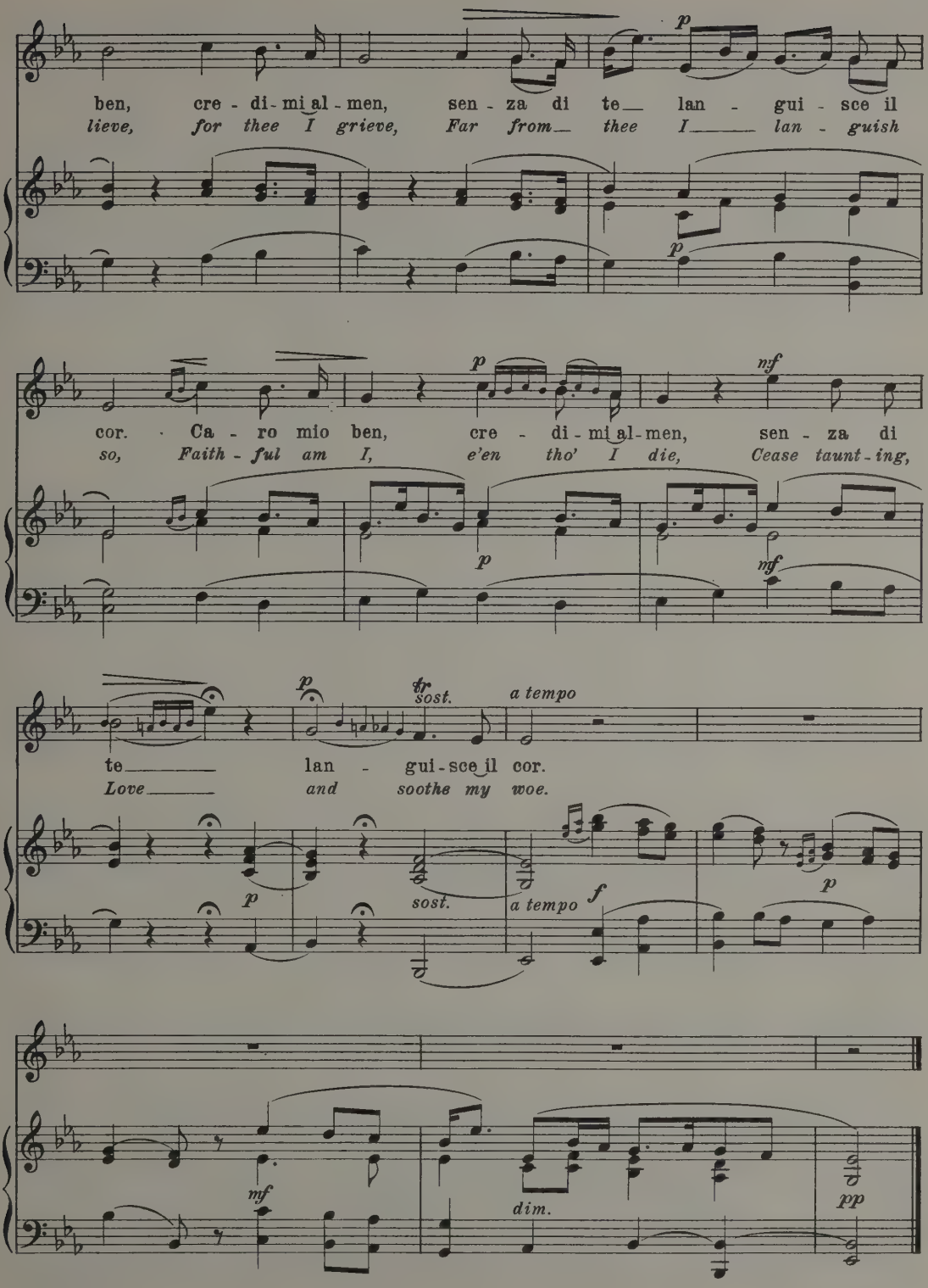
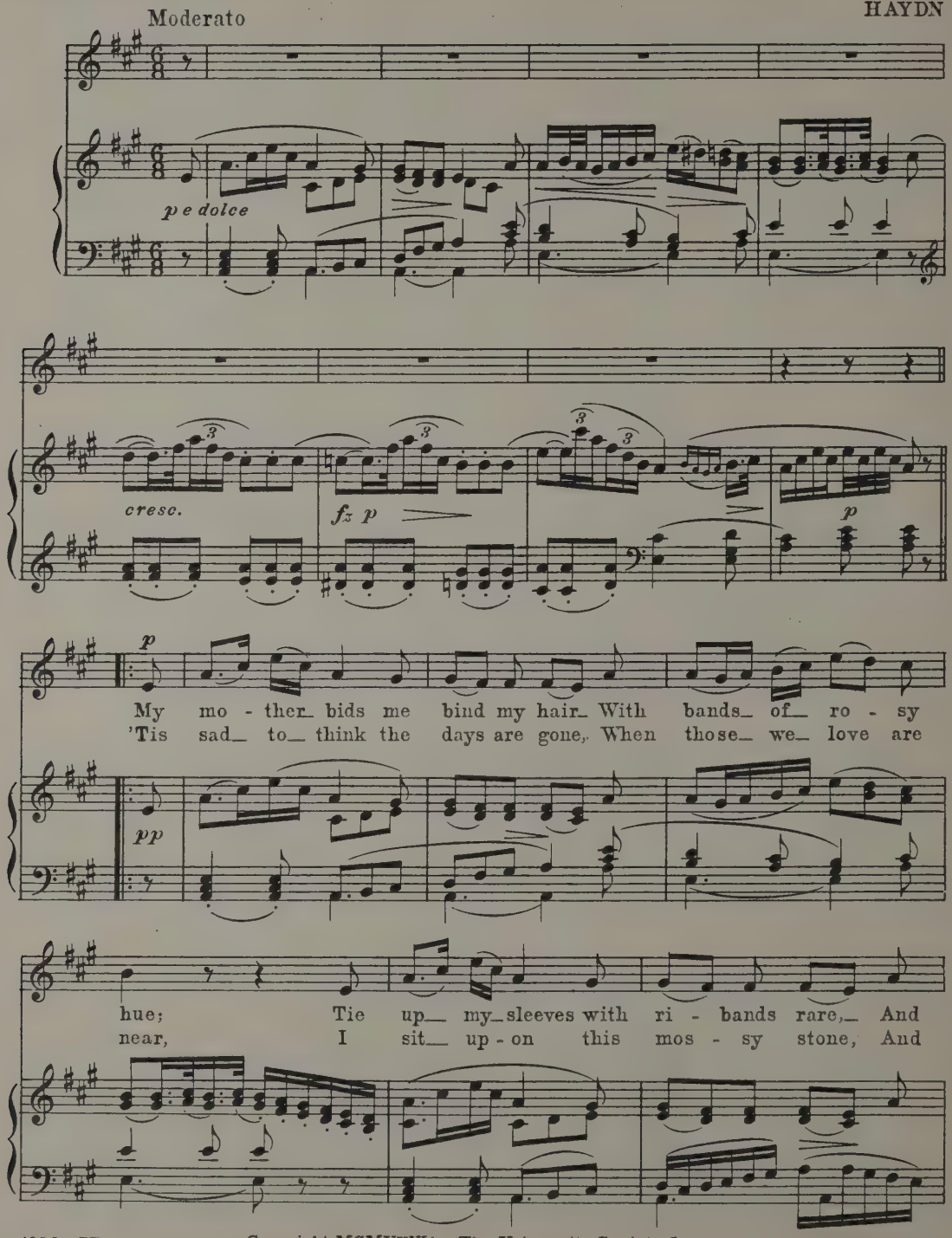

p
mf
Ca - ro mio ben sen - za di te lan - gui - sce il
For thee I grieve, Far from thee I lan - guish
p
mf
p
mp
cor. Il tuo fe - del so - spi - ra o -
so. Faith - ful am I, e'en tho' I
f
mp
f
p
gnor; ces - sa, cru - del, tan - to ri - gor! Ces - sa, cru -
die, Cease taunt - ing, Love and soothe my woe. Faith - ful am
f
p
mf
del, tan - to ri - gor, tan - to ri - gor! Ca - ro mio
I, e'en tho' I die, e'en tho' I die: Dear - est be -
sf
mf


ben, cre - di - mi al - men, sen - za di te lan - gui - sce il
lieve, for thee I grieve, Far from thee I lan - guish
p
p
cor. Ca - ro mio ben, cre - di - mi al - men, sen - za di
so, Faith - ful am I, e'en tho' I die, Cease taunt - ing,
p
nf
p
mf
p
tr
sost.
a tempo
te lan - gui - sce il cor.
Love and soothe my woe.
p
sost.
a tempo
f
p
mf
dim.
pp

MY MOTHER BIDS ME BIND MY HAIR

Mrs. HUNTER

HAYDN


Moderato
p e dolce
cresc.
fz p
p
My mo - ther bids me bind my hair With bands of ro - sy
'Tis sad to think the days are gone, When those we love are
pp
hue; Tie up my sleeves with ri - bands rare, And
near, I sit up - on this mos - sy stone, And

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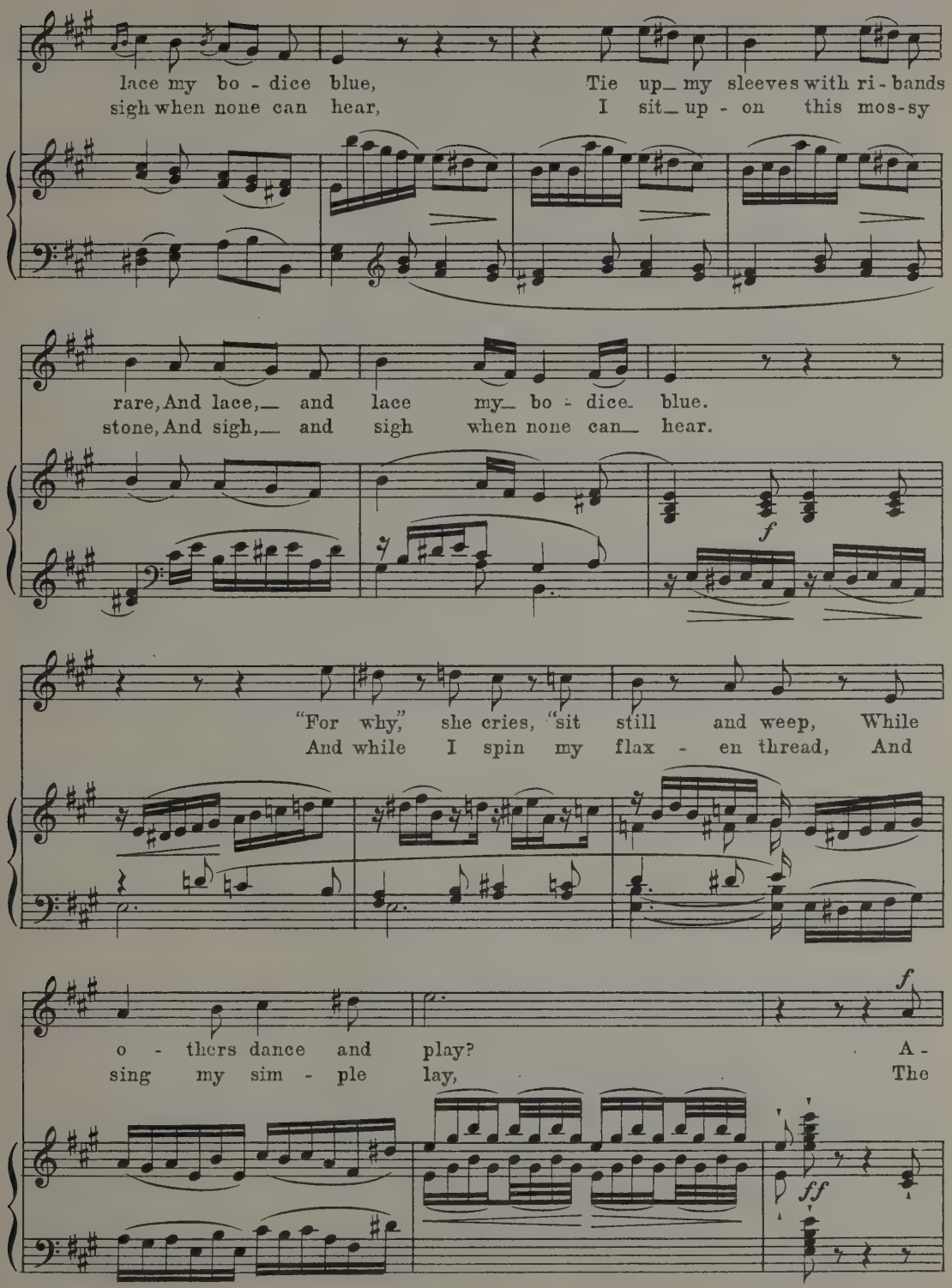
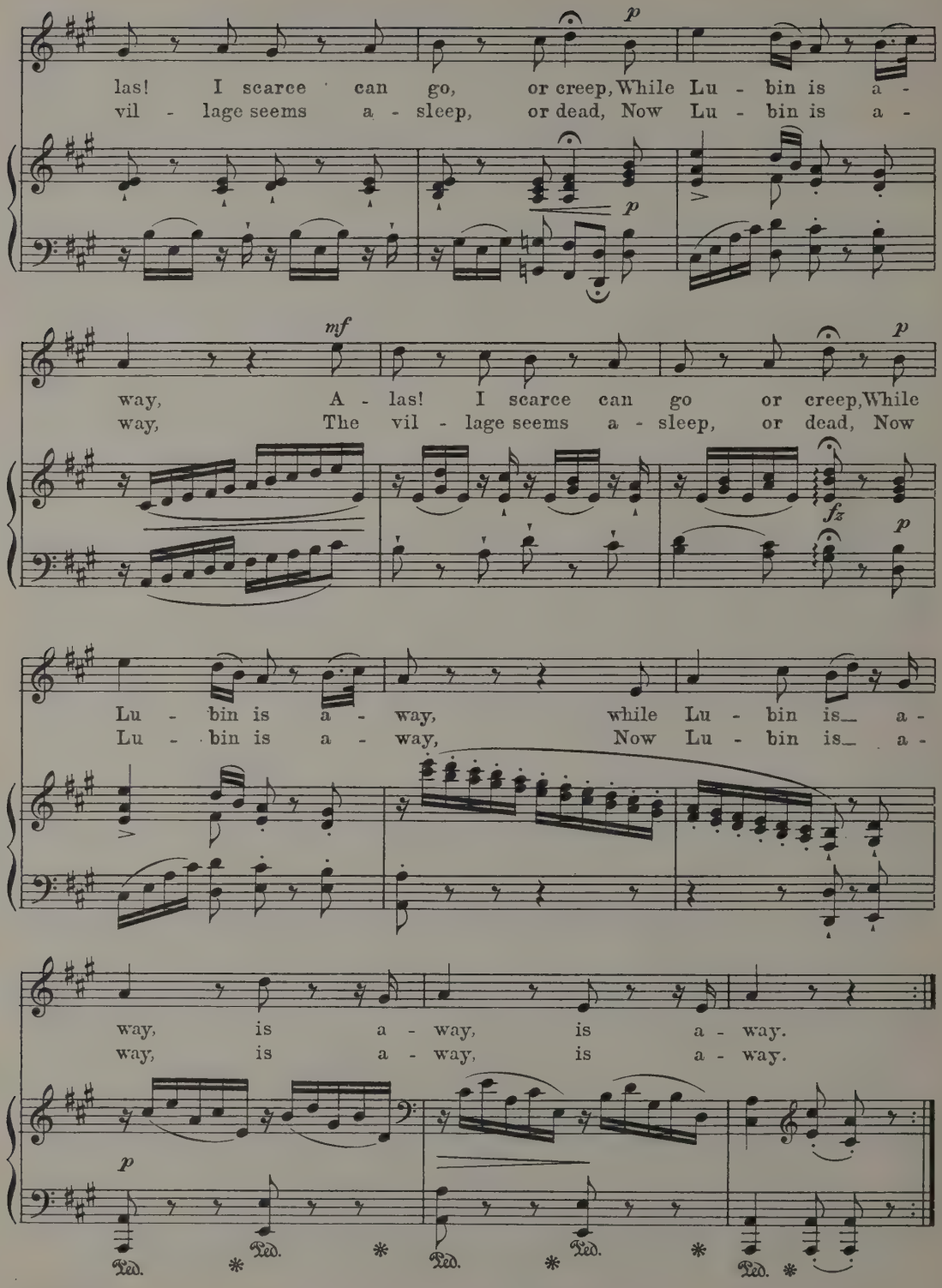
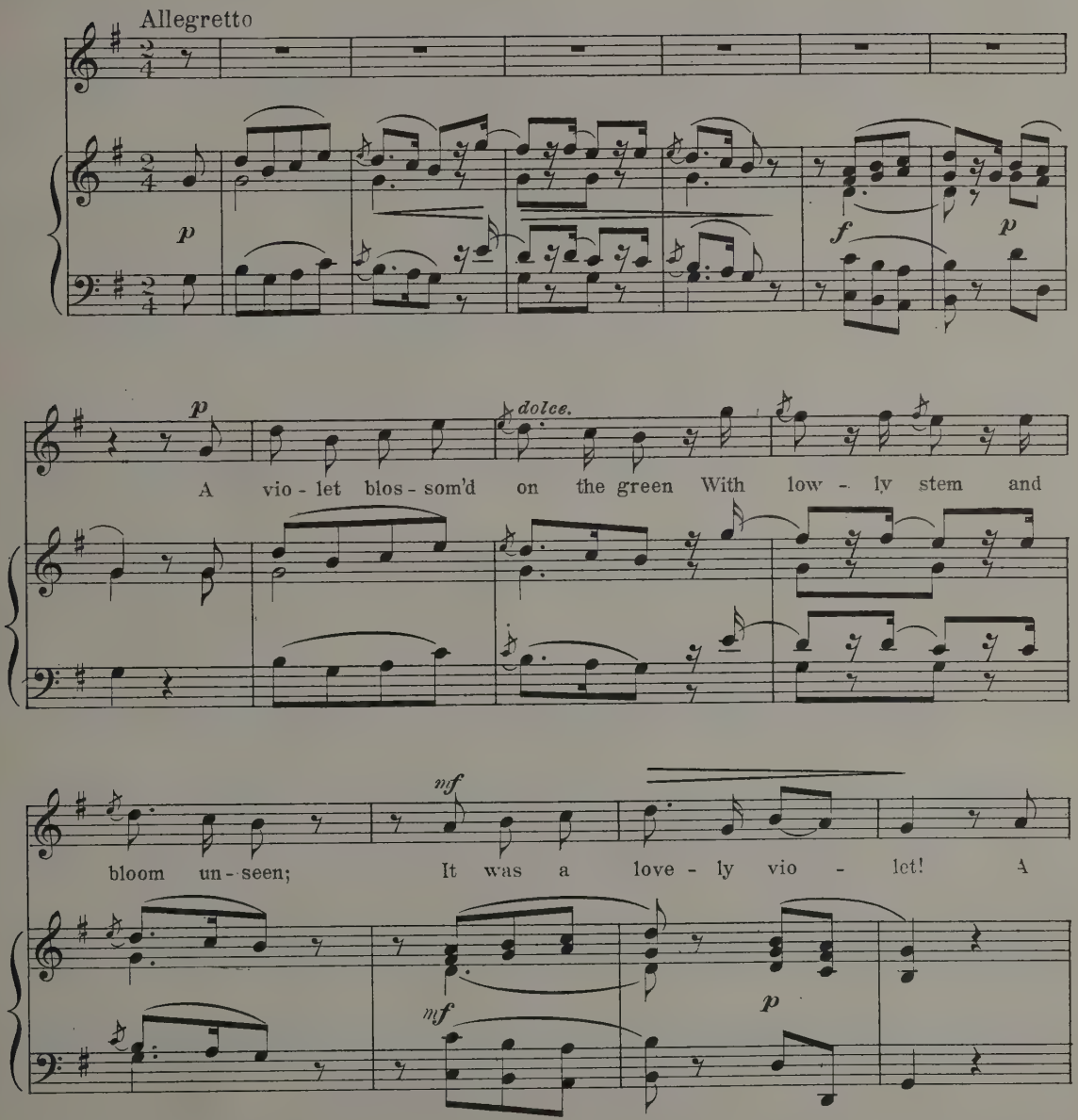
Medium


lace my bo - dice blue, Tie up my sleeves with ri - bands
sigh when none can hear, I sit up - on this mos-sy
rare, And lace, and lace my bo - dice blue.
stone, And sigh, and sigh when none can hear.
f
"For why," she cries, "sit still and weep, While
And while I spin my flax - en thread, And
f
o - thers dance and play? A -
sing my sim - ple lay, The
ff

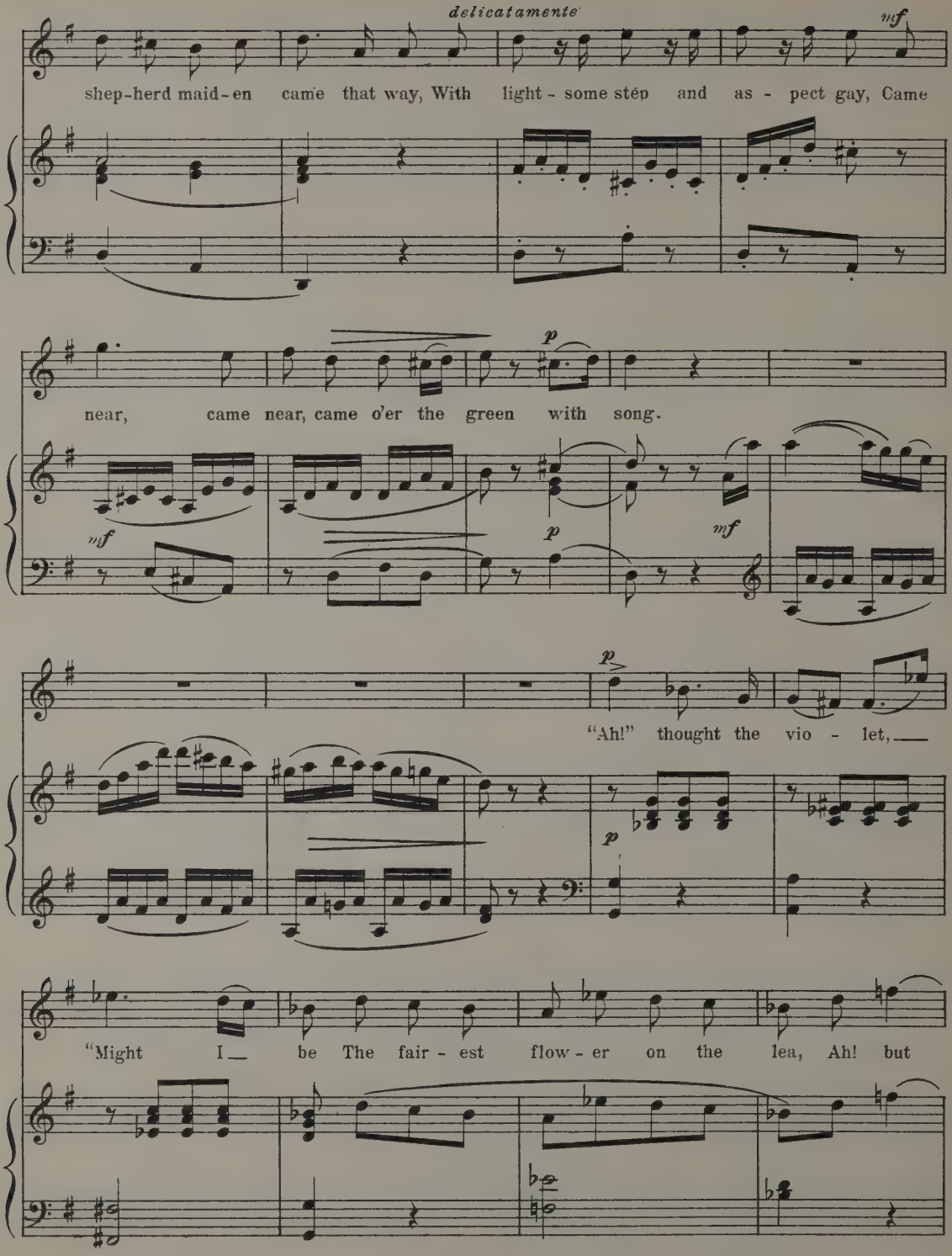

las! I scarce can go, or creep, While Lu - bin is a -
vil - lage seems a - sleep, or dead, Now Lu - bin is a -
way, A - las! I scarce can go or creep, While
way, The vil - lage seems a - sleep, or dead, Now
Lu - bin is a - way, while Lu - bin is a -
Lu - bin is a - way, Now Lu - bin is a -
way, is a - way, is a - way.
way, is a - way, is a - way.
Ped. * Ped. * Ped. * Ped. * Ped. *

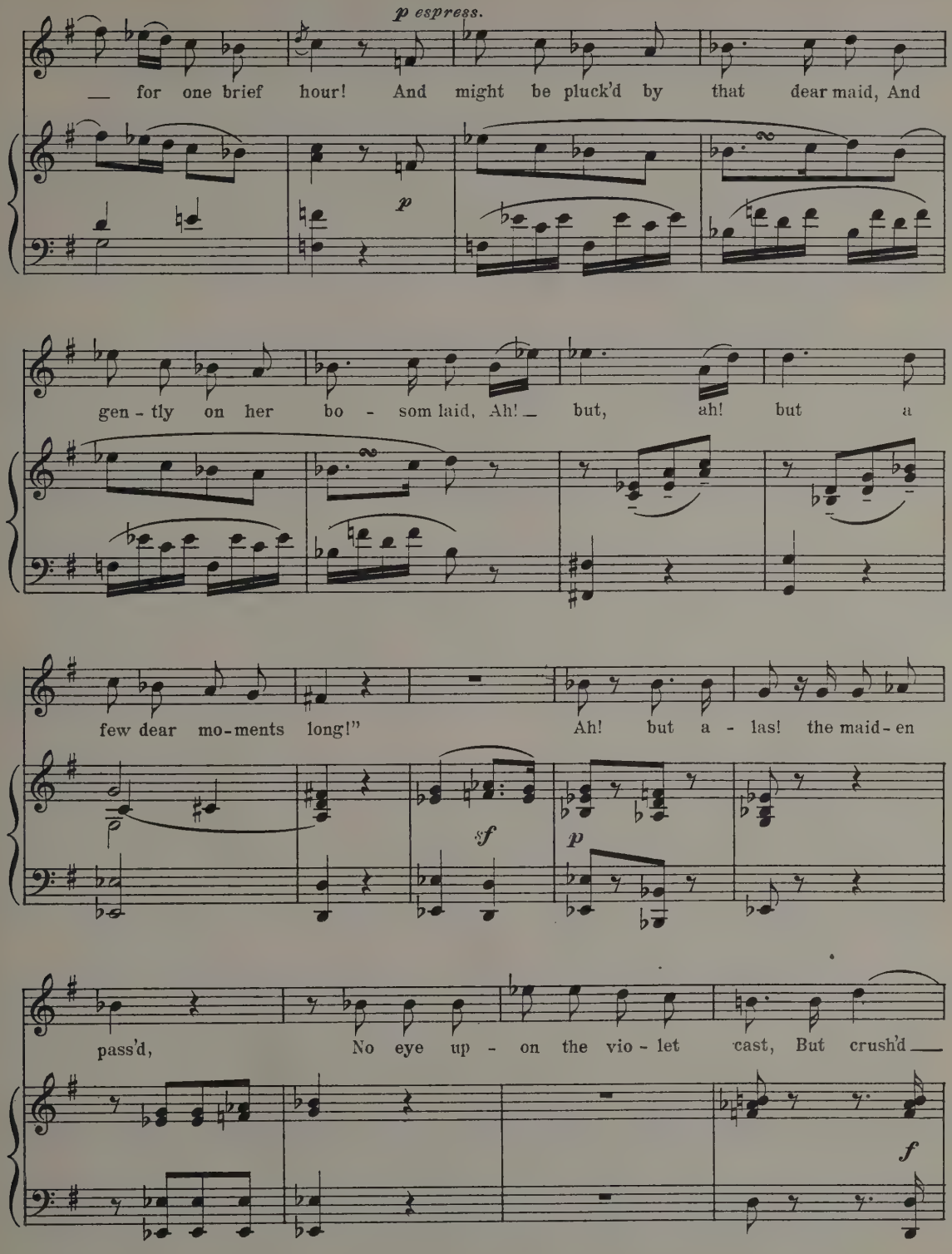
THE VIOLET

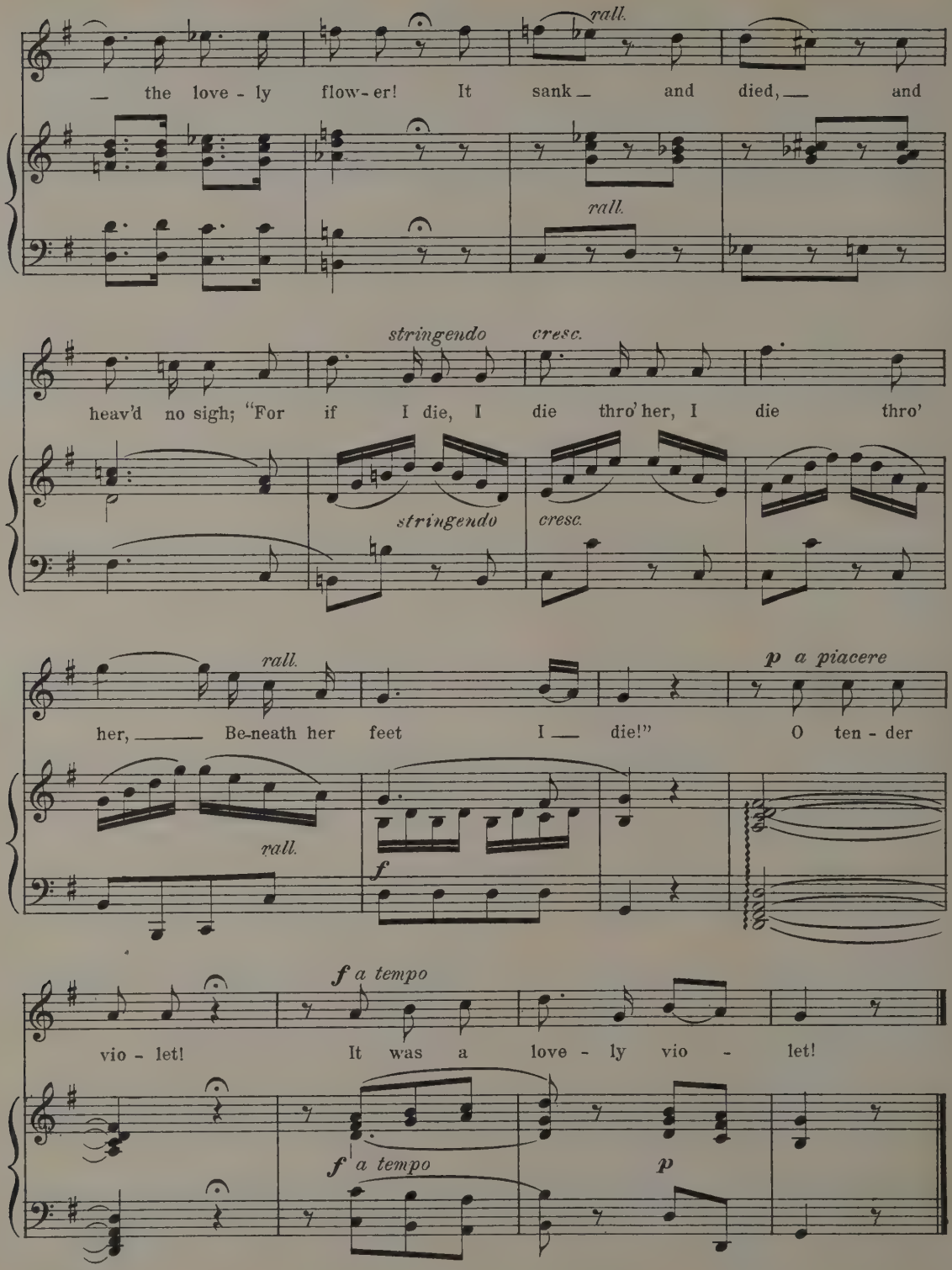
MOZART



High


delicatamente
mf
shep-herd maid-en came that way, With light-some step and as-pect gay, Came
p
near, came near, came o'er the green with song.
mf
p
mf
p
"Ah!" thought the vio-let,
p
"Might I be The fair-est flow-er on the lea, Ah! but


p espress.
— for one brief hour! And might be pluck'd by that dear maid, And
p
gen - tly on her bo - som laid, Ah! — but, ah! but a
few dear mo-ments long!"
Ah! but a - las! the maid-en
sf
p
pass'd, No eye up - on the vio - let cast, But crush'd —
f

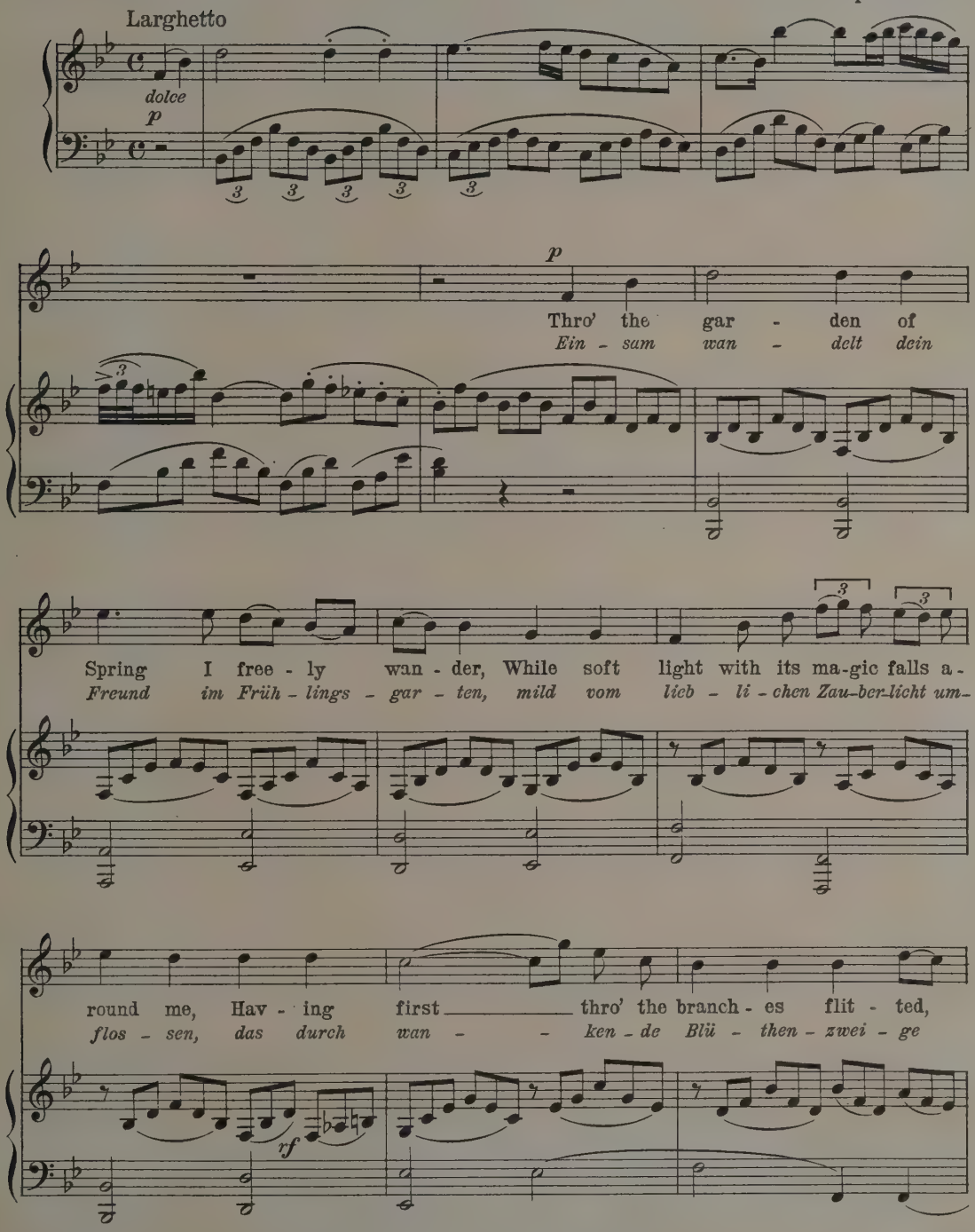

rall.
— the love - ly flow - er! It sank — and died, — and
rall.
stringendo
cresc.
heav'd no sigh; "For if I die, I die thro' her, I die thro'
stringendo
cresc.
rall.
her, — Be-neath her feet I — die!"
p a piacere
O ten - der
rall.
f
f a tempo
vio - let! It was a love - ly vio - let!
f a tempo
p

THE CONCERT.

FROM THE PAINTING BY GIORGIONE.

ADELAIDE

MATTHISON
Edited by A. Pero

L. VAN BEETHOVEN
Op. 46

Larghetto
dolce
p
p
Thro' the gar - den of
Ein - sam wan - delt dein
Spring I free - ly wan - der, While soft light with its ma-gic falls a -
Freund im Früh - lings - gar - ten, mild vom lieb - li - chen Zau-ber-licht um -
round me, Hav - ing first thro' the branch - es flit - ted,
flos - sen, das durch wan - ken - de Blü - then - zwei - ge
rf

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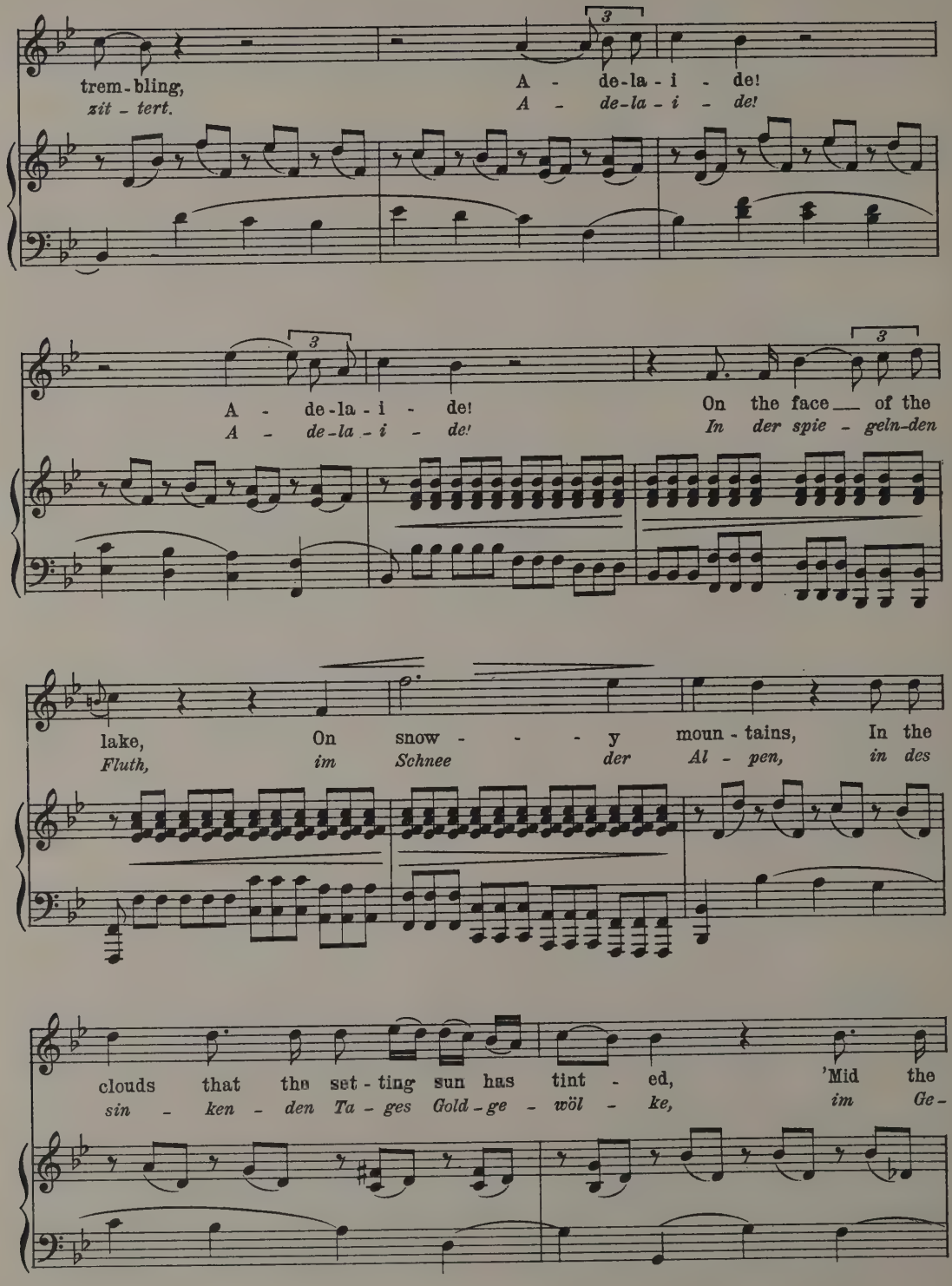
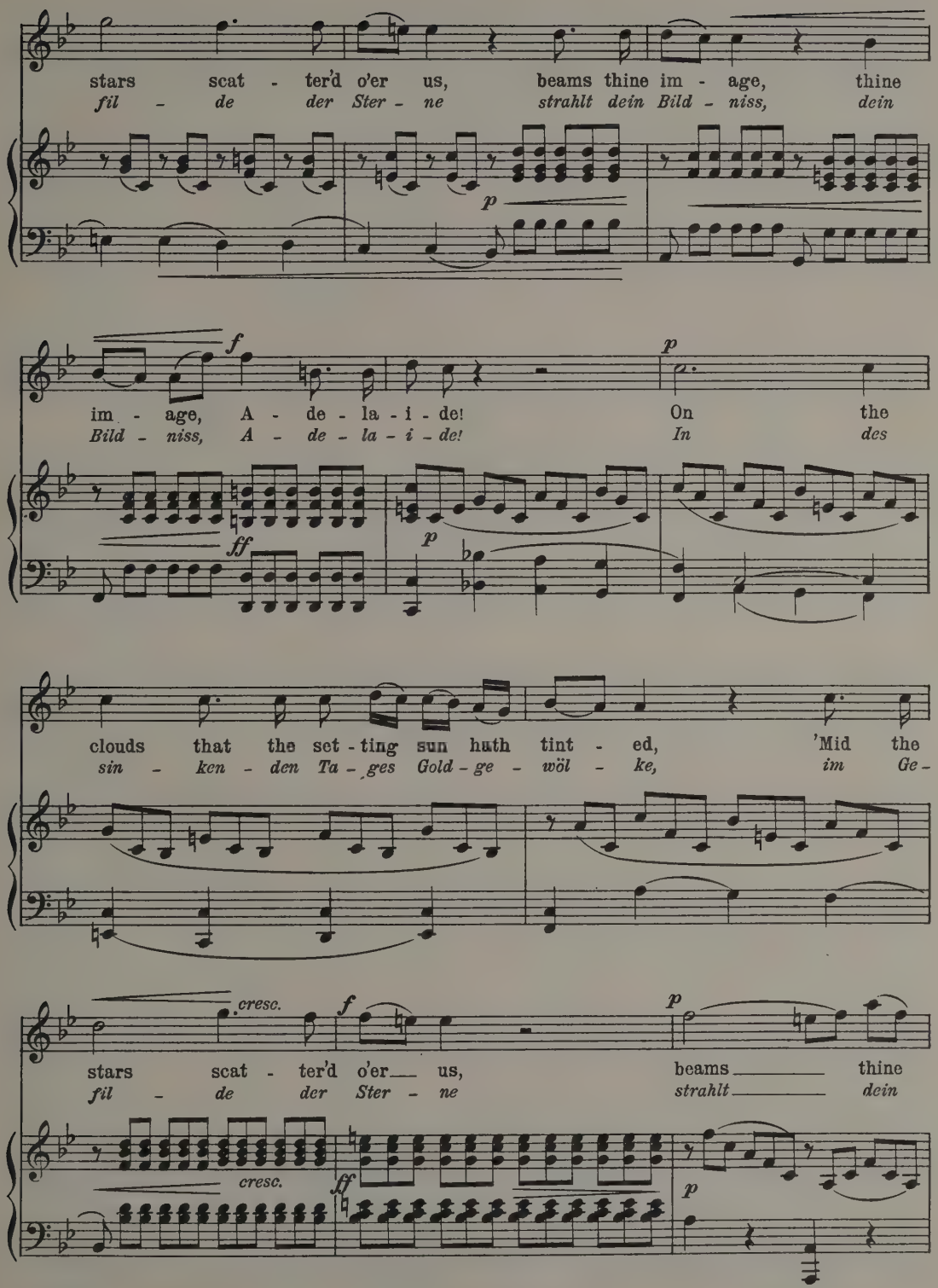
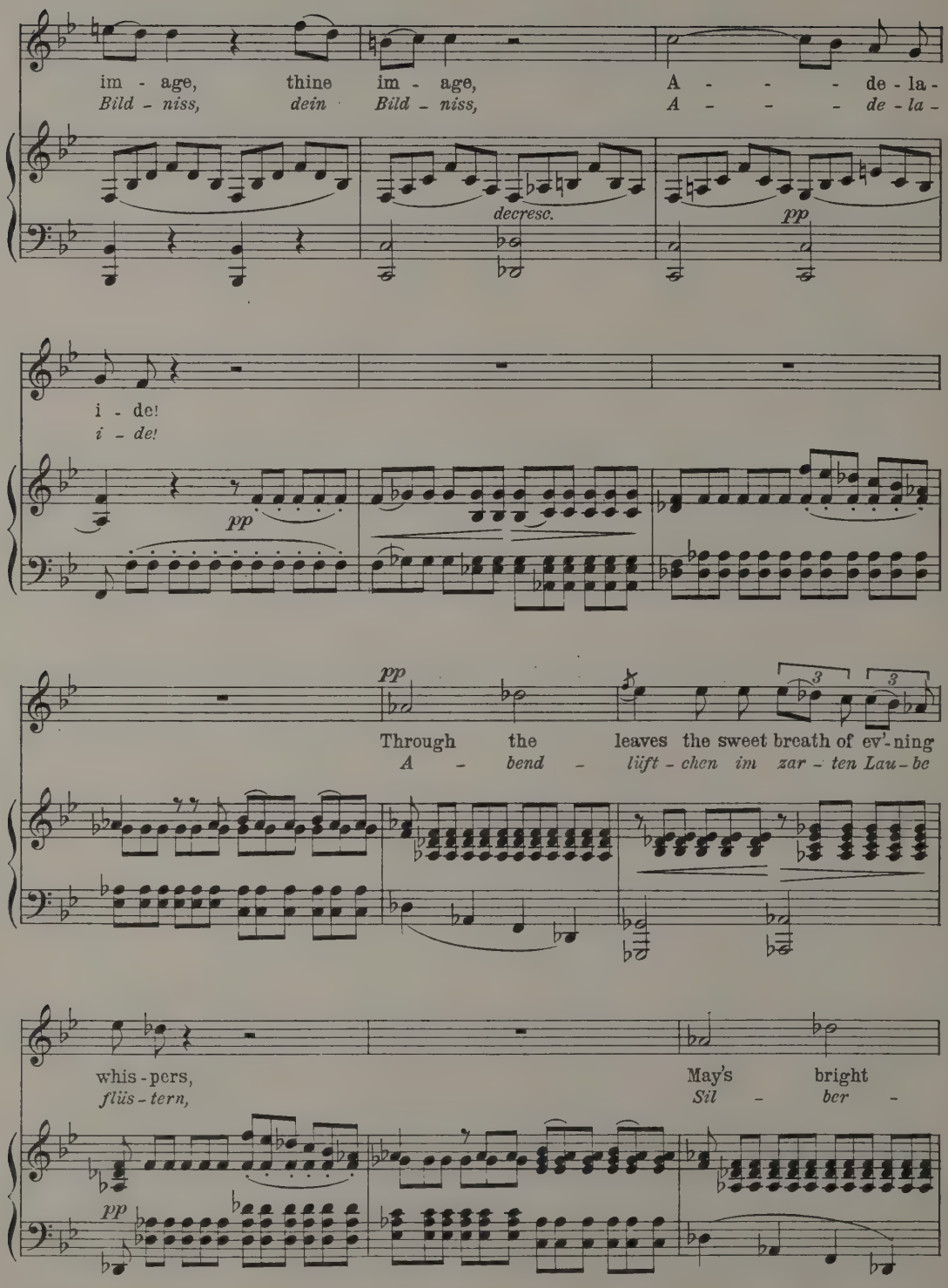
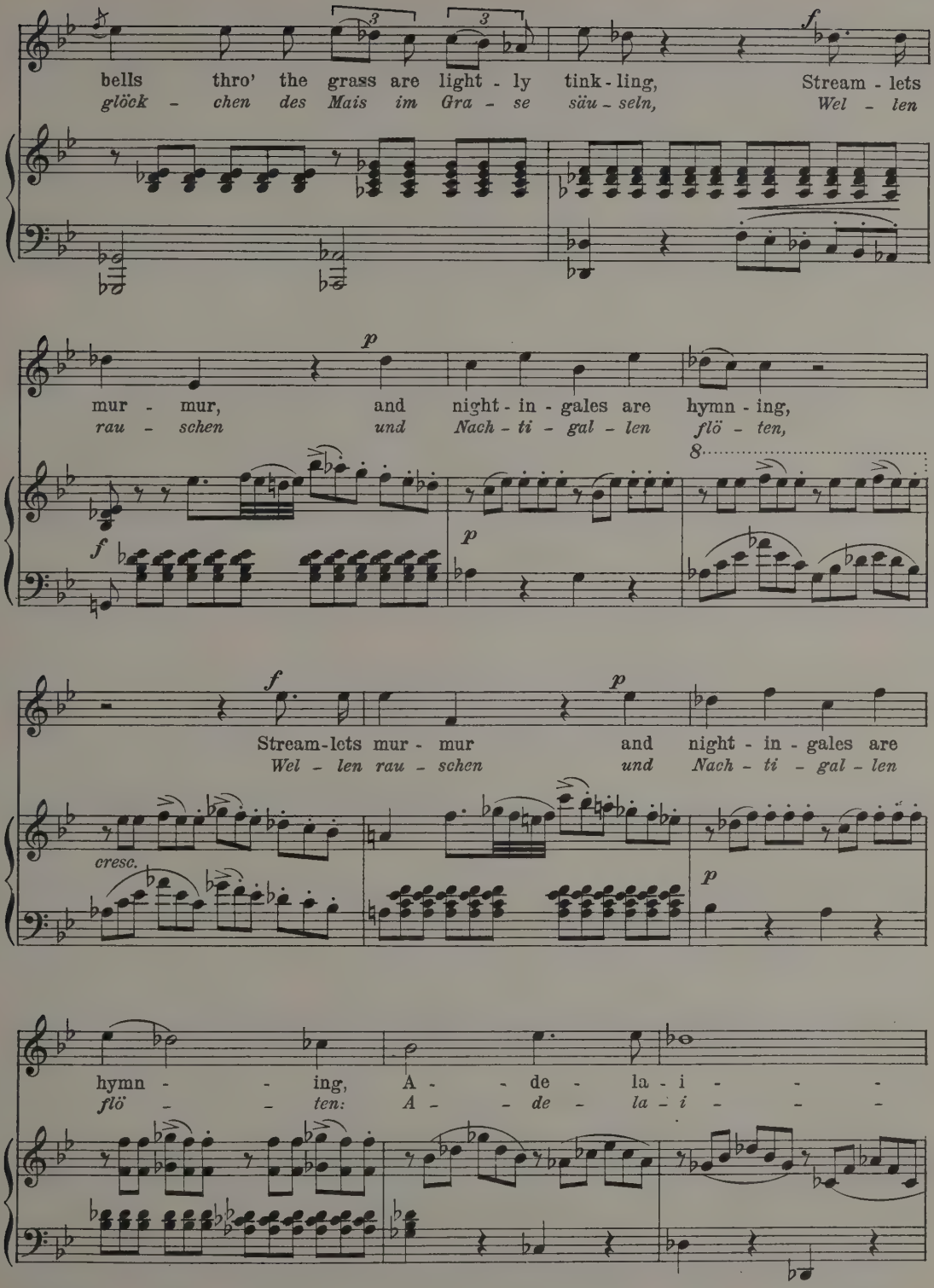
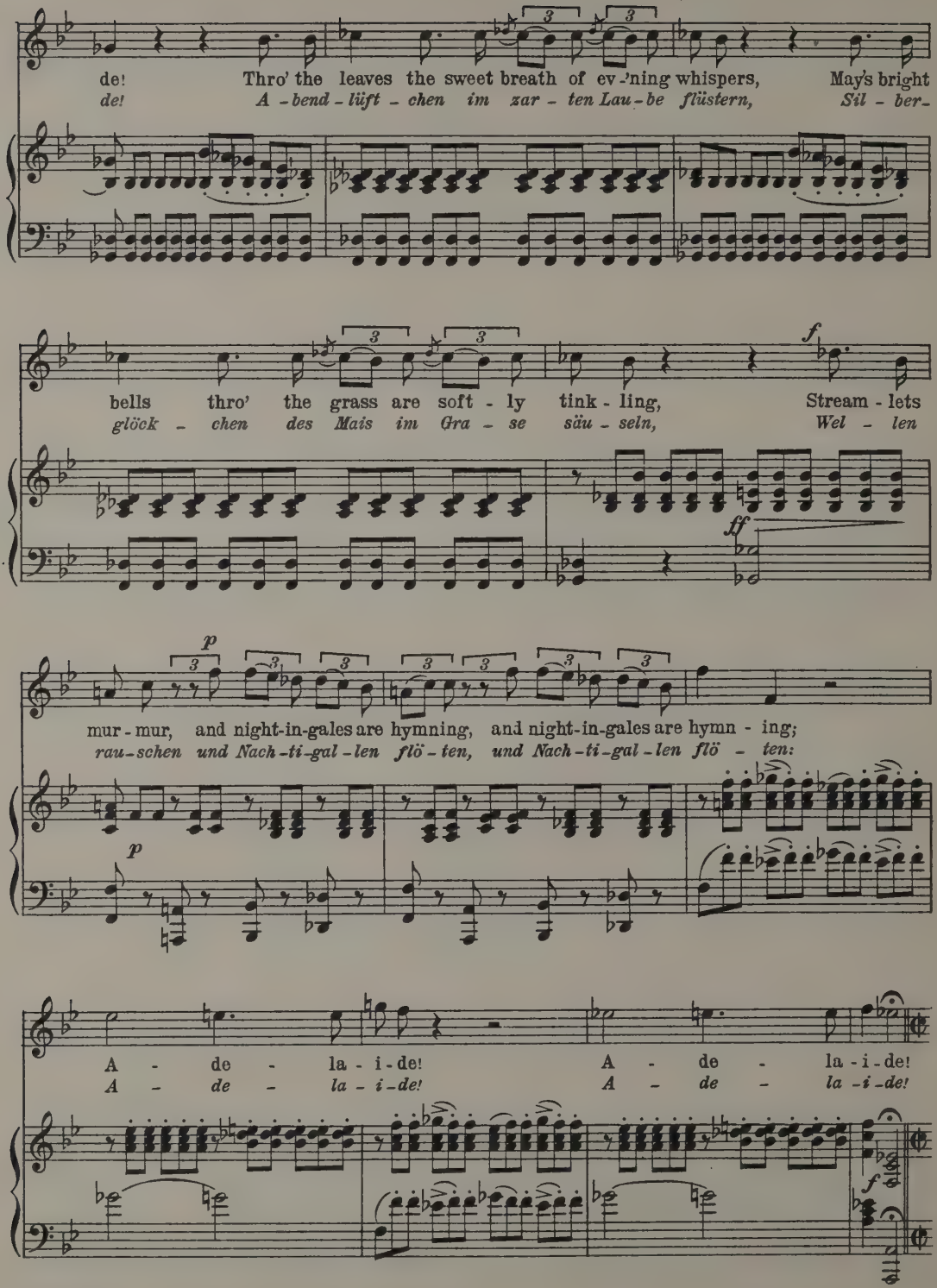
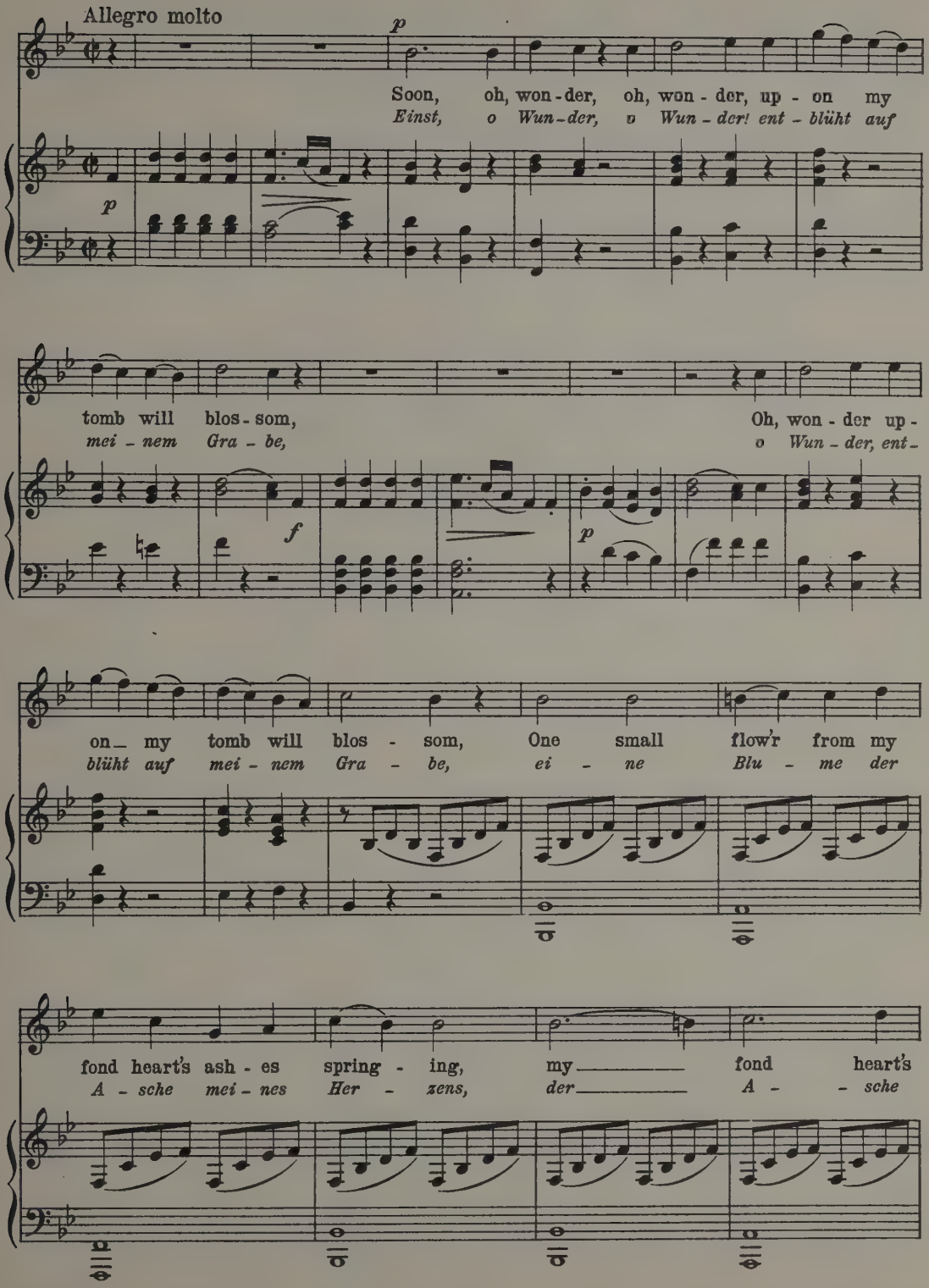

trem - bling,
zit - tert.
A - de-la - i - de!
A - de-la - i - de!
3
A - de-la - i - de!
A - de-la - i - de!
On the face of the
In der spie - geln-den
lake,
Fluth,
On snow - - - y moun - tains,
im Schnee der Al - pen,
In the
in des
clouds that the set - ting sun has tint - ed,
sin - ken - den Ta - ges Gold - ge - wöl - ke,
'Mid the
im Ge-

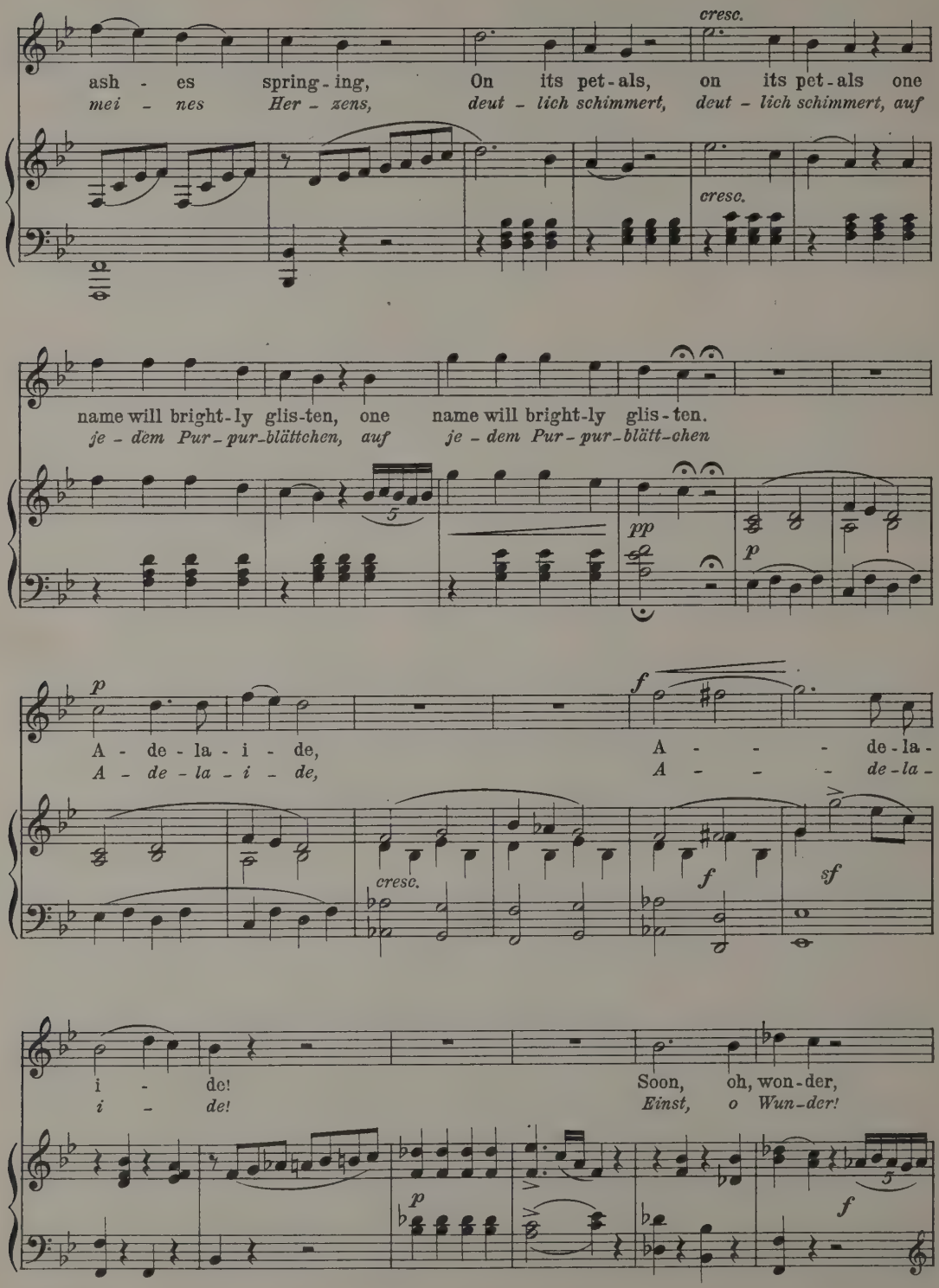

stars scat - ter'd o'er us, beams thine im - age, thine
fil - de der Ster - ne strahlt dein Bild - niss, dein
p
f
im - age, A - de - la - i - de! On the
Bild - niss, A - de - la - i - de! In des
ff
p
clouds that the set - ting sun hath tint - ed, 'Mid the
sin - ken - den Ta - ges Gold - ge - wöl - ke, im Ge -
cresc.
f
p
stars scat - ter'd o'er us, beams thine
fil - de der Ster - ne strahlt dein
cresc.
ff
p

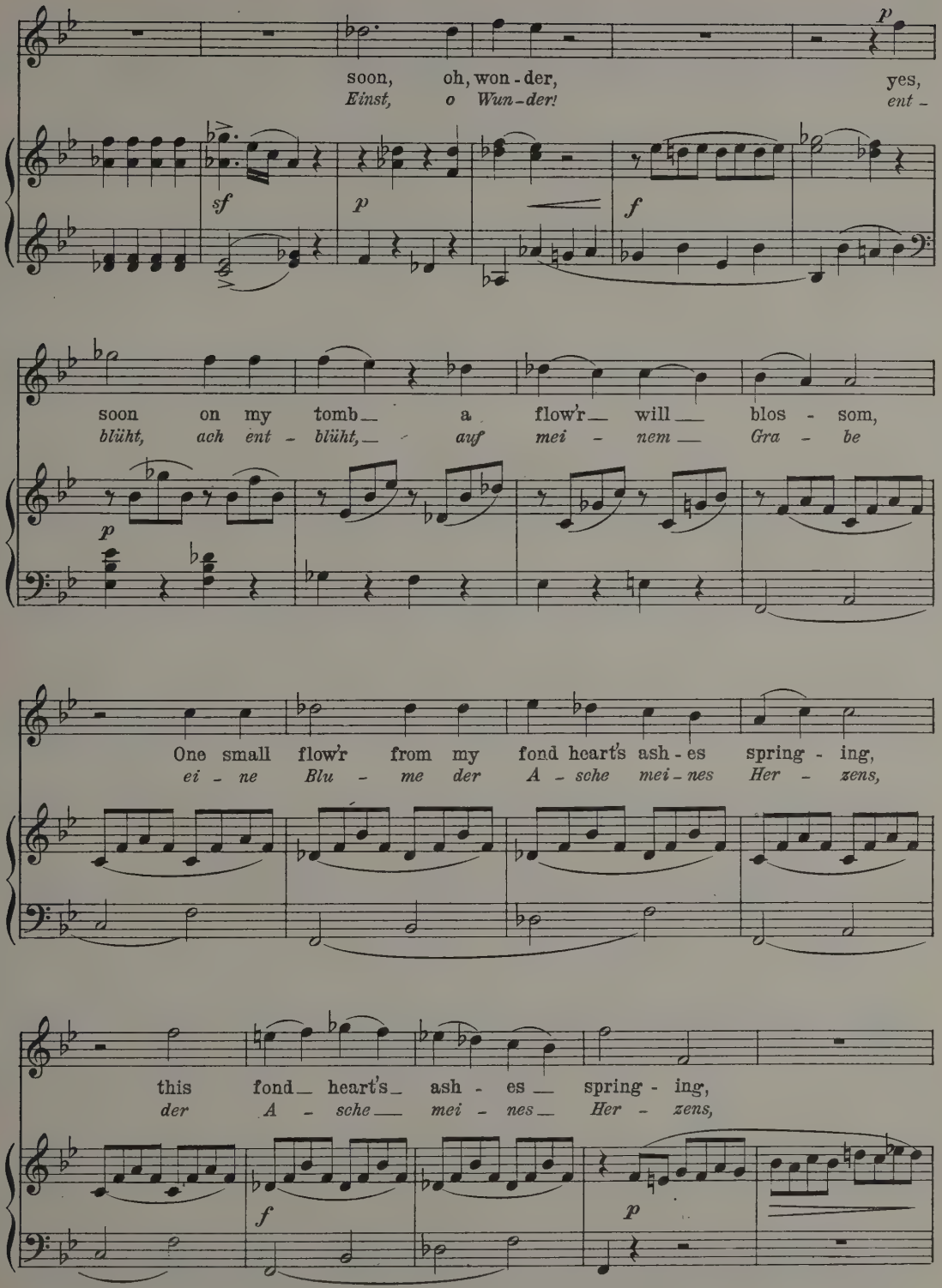

im - age, thine im - age, A - - - de - la -
Bild - niss, dein Bild - niss, A - - - de - la -
decresc.
pp
i - de!
i - de!
pp
pp
Through the leaves the sweet breath of ev'-ning
A - bend - lüft - chen im zar - ten Lau - be
whis - pers, May's bright
flüs - tern, Sil - ber -
pp

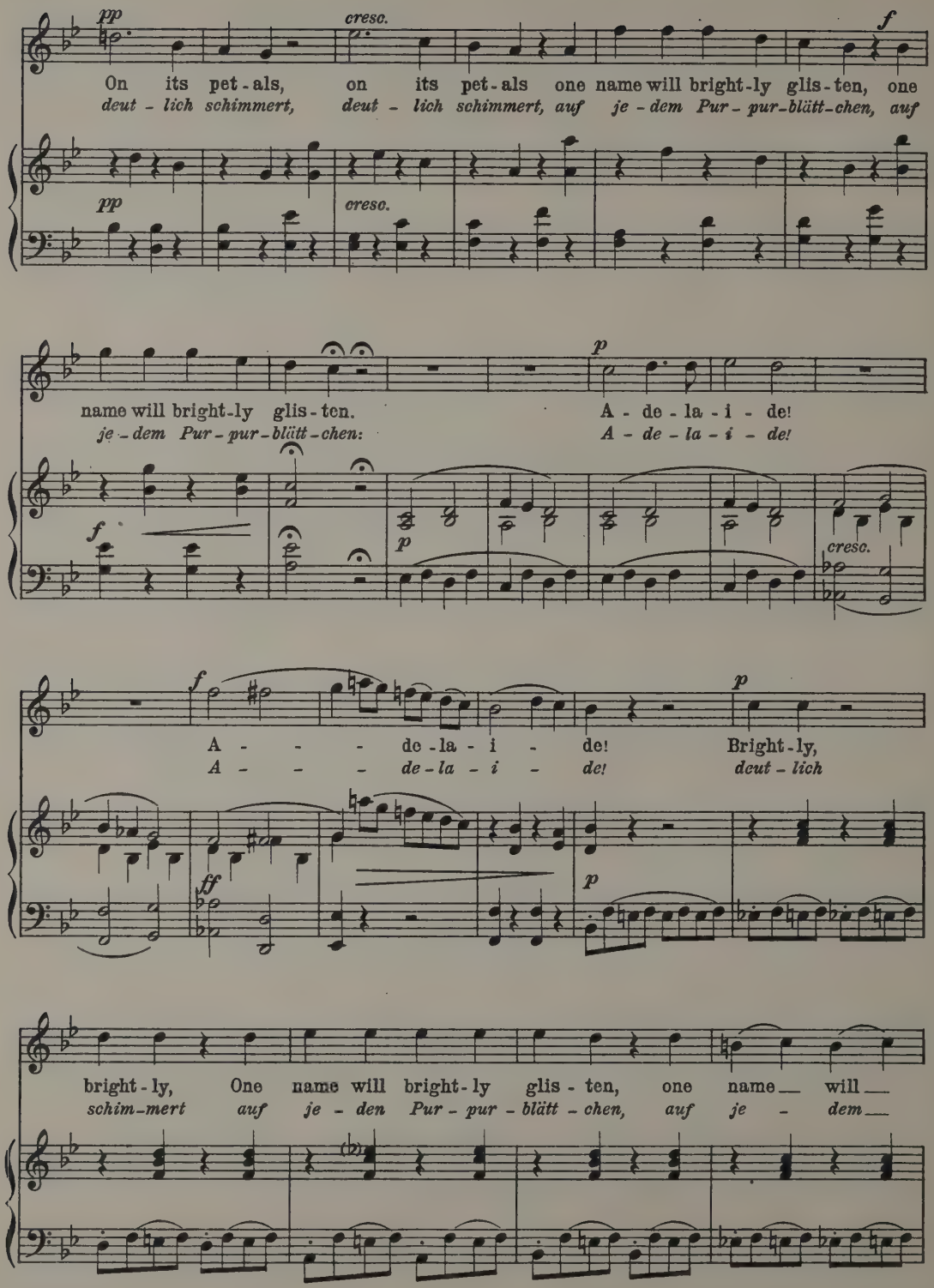

bells thro' the grass are light - ly tink - ling, Stream - lets
glöck - chen des Mais im Gra - se säu - seln, Wel - len
mur - mur, and night - in - gales are hymn - ing,
rau - schen und Nach - ti - gal - len flö - ten,
Stream - lets mur - mur and night - in - gales are
Wel - len rau - schen und Nach - ti - gal - len
cresc.
hymn - - ing, A - - de - la - i - - -
flö - - ten: A - - de - la - i - - -

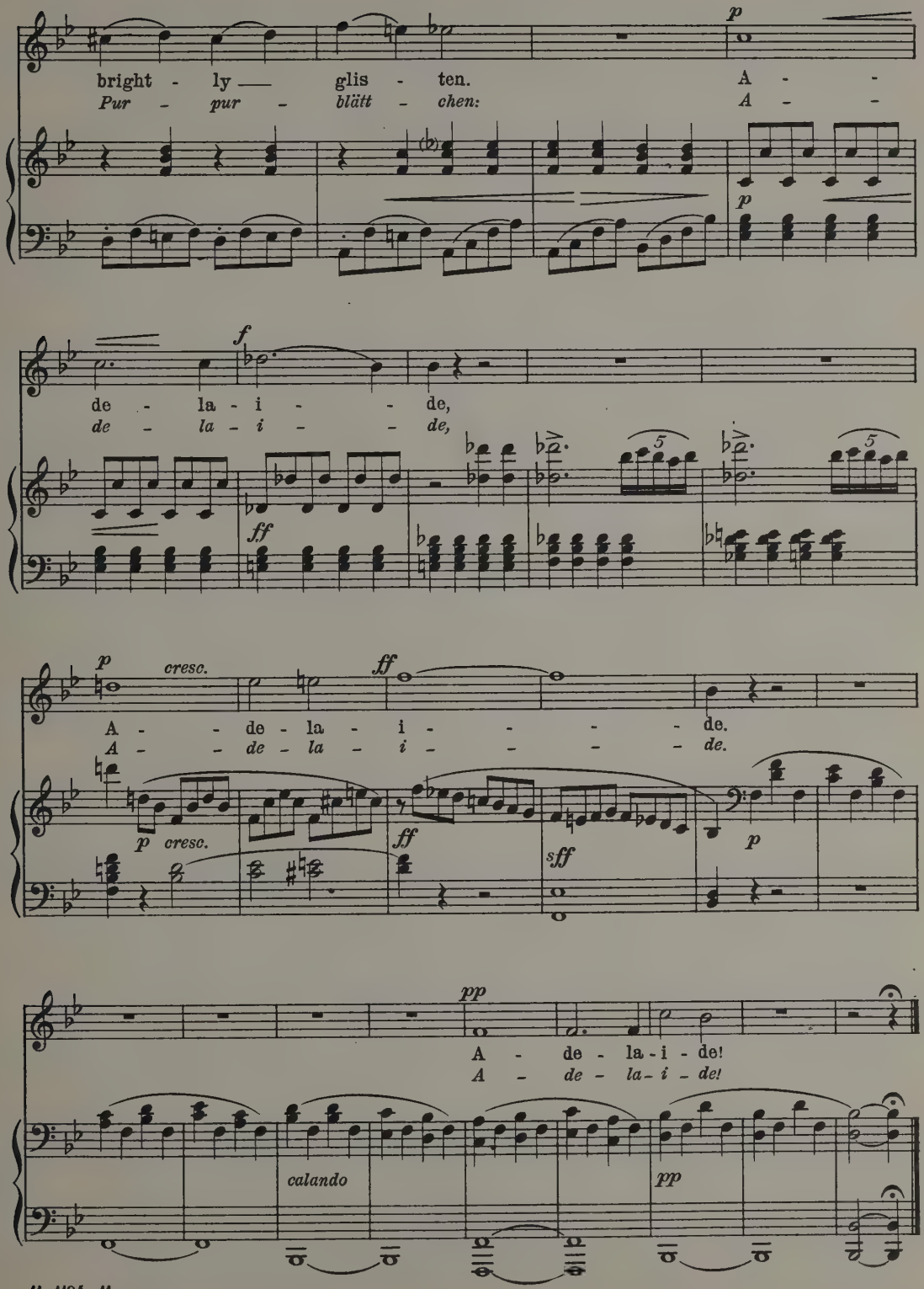

de! Thro' the leaves the sweet breath of ev'ning whispers, May's bright
de! A - bend - lüft - chen im zar - ten Lau - be flüstern, Sil - ber -
bells thro' the grass are soft - ly tink - ling, Stream - lets
glöck - chen des Mais im Gra - se säu - seln, Wel - len
mur - mur, and night-in-gales are hymning, and night-in-gales are hymn - ing;
rau - schen und Nach - ti - gal - len flö - ten, und Nach - ti - gal - len flö - ten:
A - de - la - i - de! A - de - la - i - de!
A - de - la - i - de! A - de - la - i - de!


Allegro molto
p
Soon, oh, won-der, oh, won-der, up-on my
Einst, o Wun-der, o Wun-der! ent-blüht auf
p
tomb will blos-som, Oh, won-der up-
mei-nem Gra-be, o Wun-der, ent-
f
p
on my tomb will blos-som, One small flow'r from my
blüht auf mei-nem Gra-be, ei-ne Blu-me der
fond heart's ash-es spring-ing, my fond heart's
A-sche mei-nes Her-zens, der A-sche


cresc.
ash - es spring - ing, On its pet - als, on its pet - als one
mei - nes Her - zens, deut - lich schimmert, deut - lich schimmert, auf
cresc.
name will bright - ly glis - ten, one name will bright - ly glis - ten.
je - dem Pur - pur - blättchen, auf je - dem Pur - pur - blätt - chen
5
pp
p
p
A - de - la - i - de, A - - - de - la -
A - de - la - i - de, A - - - de - la -
f
cresc.
f
sf
i - de! Soon, oh, won - der,
i - de! Einst, o Wun - der!
p
5
f


soon, oh, won - der, yes,
Einst, o Wun - der! ent -
sf
p
f
p
soon on my tomb a flow'r will blos - som,
blüht, ach ent - blüht, auf mei - nem Gra - be
p
One small flow'r from my fond heart's ash - es spring - ing,
ei - ne Blu - me der A - sche mei - nes Her - zens,
this fond heart's ash - es spring - ing,
der A - sche mei - nes Her - zens,
f
p


pp
cresc.
f
On its pet - als, on its pet - als one name will bright - ly glis - ten, one
deut - lich schimmert, deut - lich schimmert, auf je - dem Pur - pur - blätt - chen, auf
pp
cresc.
p
name will bright - ly glis - ten.
je - dem Pur - pur - blätt - chen:
A - de - la - i - de!
A - de - la - i - de!
f
p
cresc.
f
p
A - - - de - la - i - de!
A - - - de - la - i - de!
Bright - ly,
deut - lich
ff
p
bright - ly, One name will bright - ly glis - ten, one name will
schim - mert auf je - den Pur - pur - blätt - chen, auf je - dem

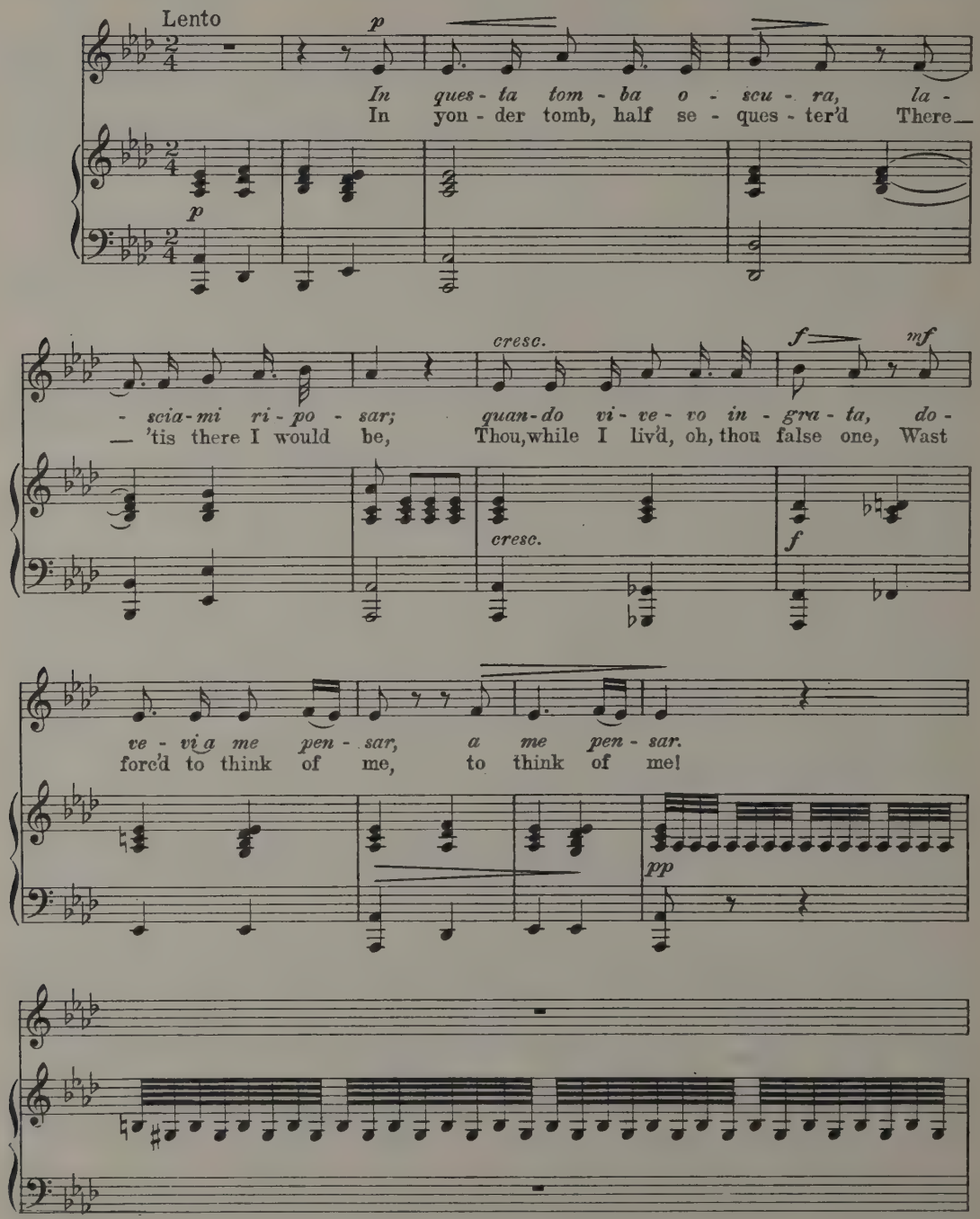

p
bright - ly glis - ten. A - -
Pur - pur - blätt - chen: A - -
p
f
de - la - i - - de,
de - la - i - - de,
ff
p cresc. ff
A - - de - la - i - - - de.
A - - de - la - i - - - de.
p cresc.
ff
sff
p
pp
A - de - la - i - de!
A - de - la - i - de!
calando
pp

IN QUESTA TOMBA

IN YONDER TOMB

English version by
Edith Tillotson

BEETHOVEN


Lento
p
In ques - ta tom - ba o - scu - ra, la -
In yon - der tomb, half se - ques - ter'd There
p
cresc.
f
mf
- scia - mi ri - po - sar; quan - do vi - ve - vo in - gra - ta, do -
— 'tis there I would be, Thou, while I liv'd, oh, thou false one, Wast
cresc.
f
ve - vi a me pen - sar, a me pen - sar.
fore'd to think of me, to think of me!
pp

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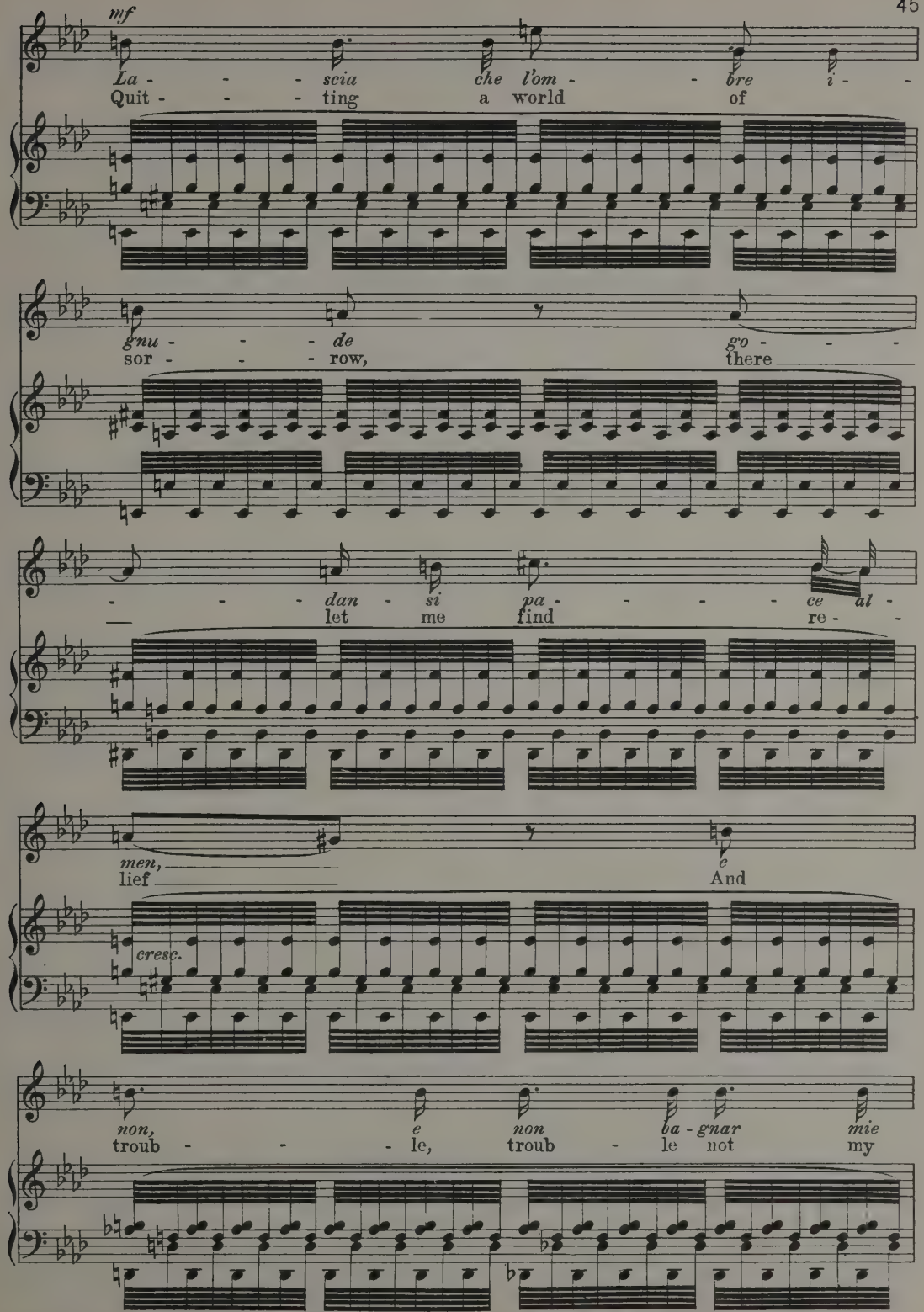
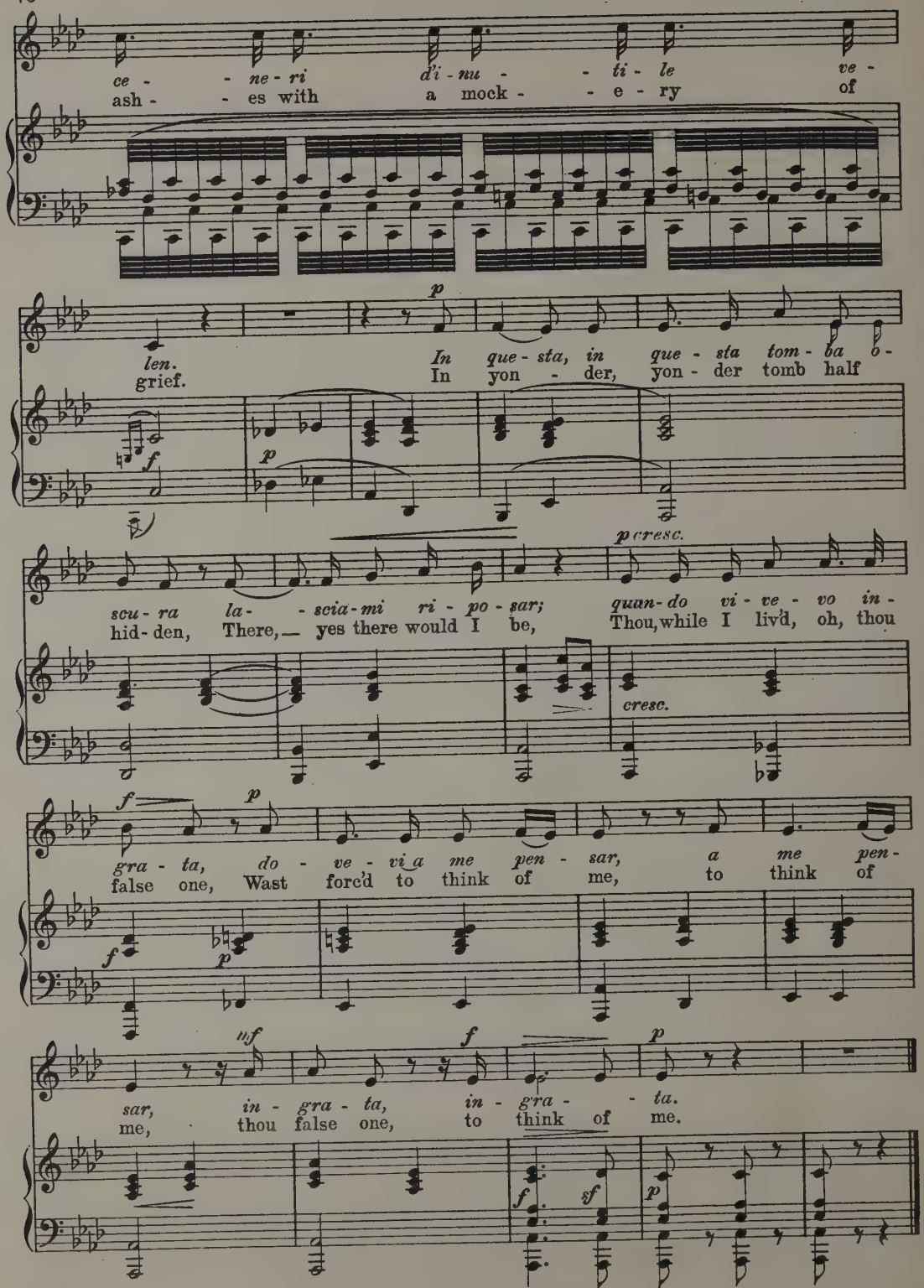
Medium


mf
La - - - scia che l'om - - bre i -
Quit - - - ting a world of
gnu - - - de go - - -
sor - - - row, there
- - - dan - si pa - - - - ce al -
let me find re - -
men,
lief
e
And
cresc.
non, e non ba - gnar mie
troub - - - le, troub - le not my

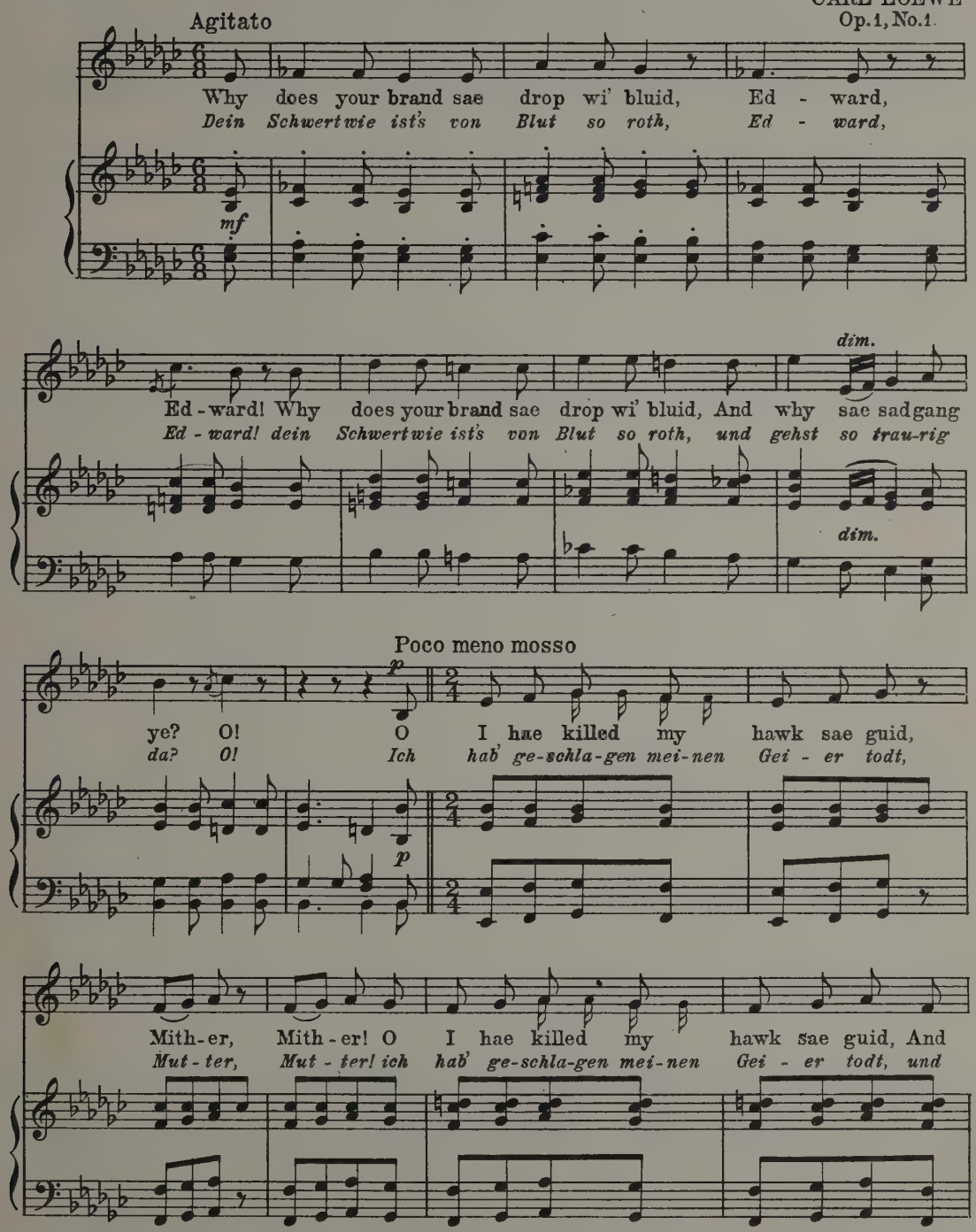

ce - ne - ri d'i - mu - ti - le ve -
ash - es with a mock - e - ry of
len.
grief.
In que - sta, in que - sta tom - ba o -
In yon - der, yon - der tomb half
scu - ra la - scia - mi ri - po - sar; quan - do vi - ve - vo in -
hid - den, There, yes there would I be, Thou, while I liv'd, oh, thou
cresc.
gra - ta, do - ve - vi a me pen - sar, a me pen -
false one, Wast forc'd to think of me, to think of
sar, in - gra - ta, in - gra - ta.
me, thou false one, to think of me.

EDWARD

BALLAD

HERDER

CARL LOEWE
Op. 1, No. 1.


Agitato
Why does your brand sae drop wi' bluid, Ed - ward,
Dein Schwert wie ist's von Blut so roth, Ed - ward,
mf
dim.
Ed - ward! Why does your brand sae drop wi' bluid, And why sae sadgang
Ed - ward! dein Schwert wie ist's von Blut so roth, und gehst so trau-rig
dim.
Poco meno mosso
p
ye? O! O I hae killed my hawk sae guid,
da? O! Ich hab' ge-schla-gen mei-nen Gei - er todt,
p
Mith-er, Mith-er! O I hae killed my hawk sae guid, And
Mut - ter, Mut - ter! ich hab' ge-schla-gen mei-nen Gei - er todt, und

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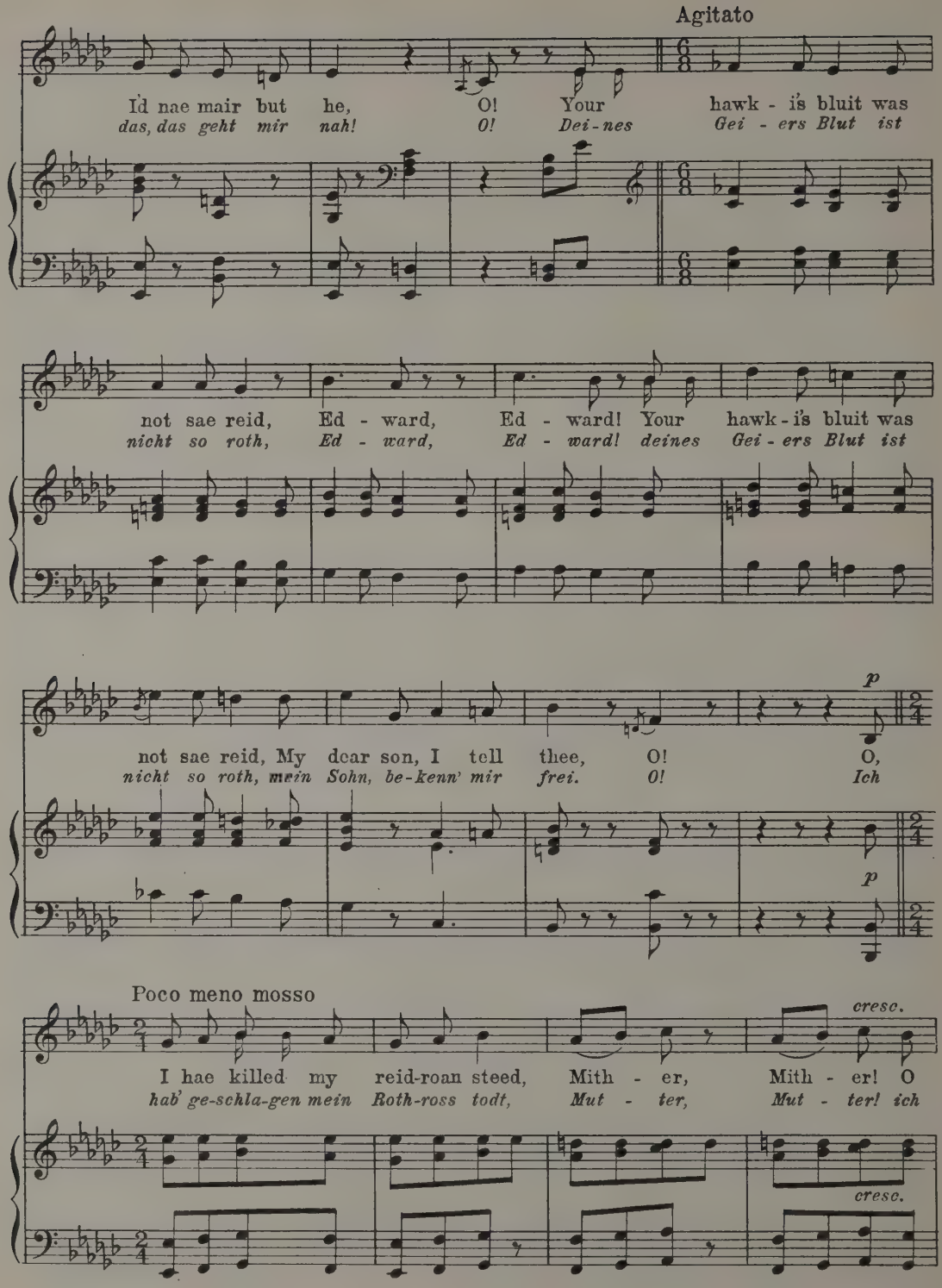
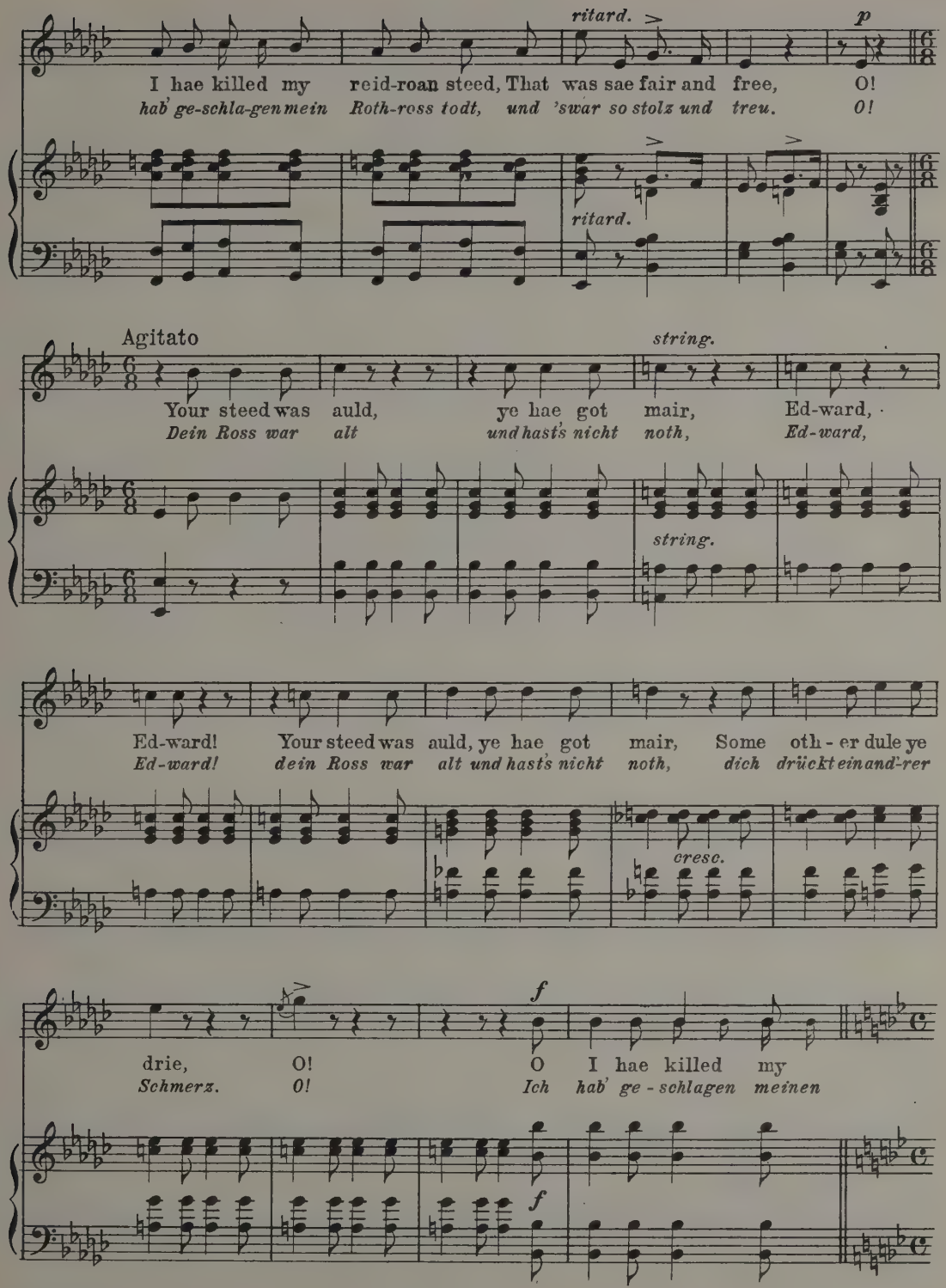
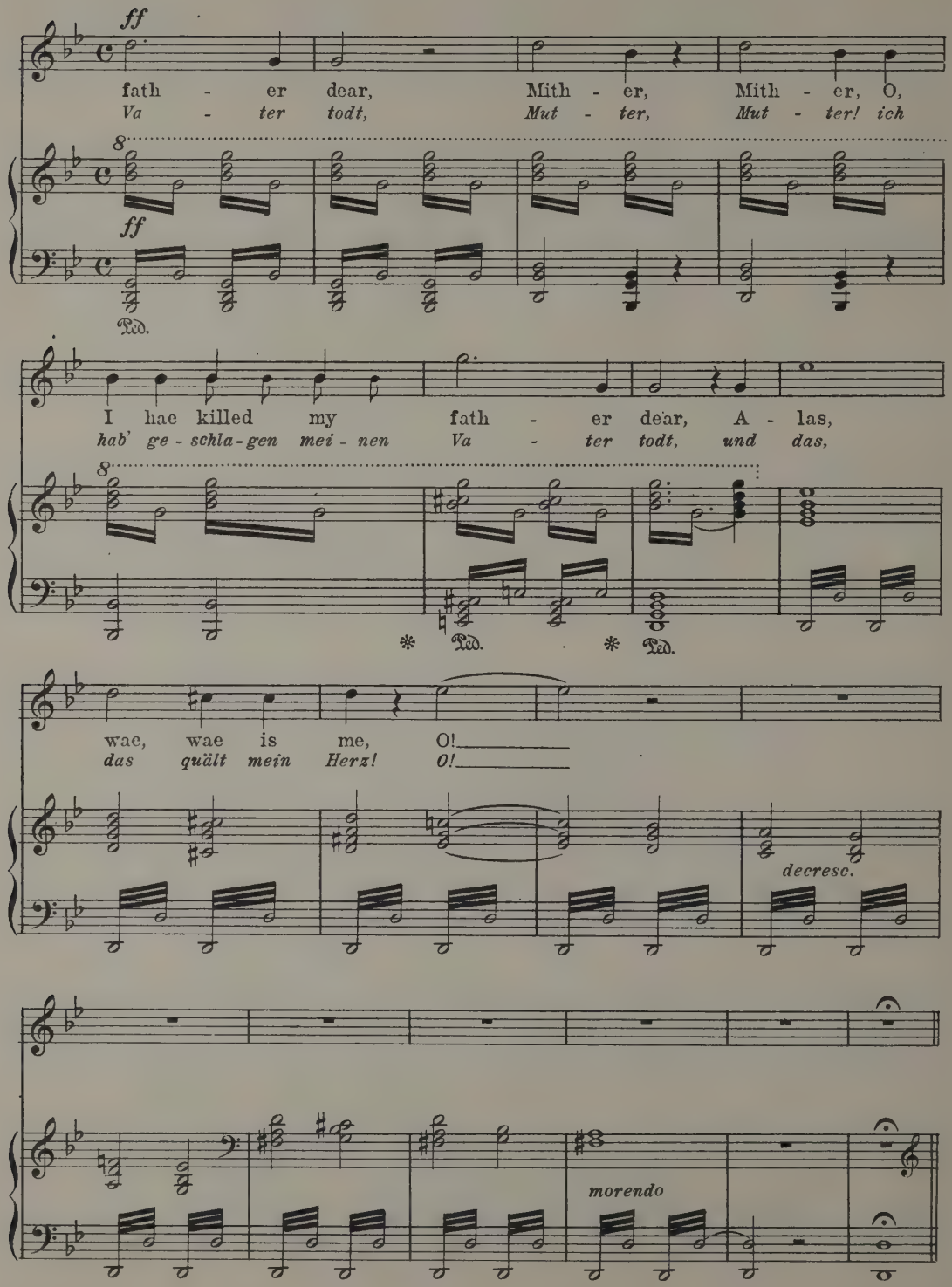
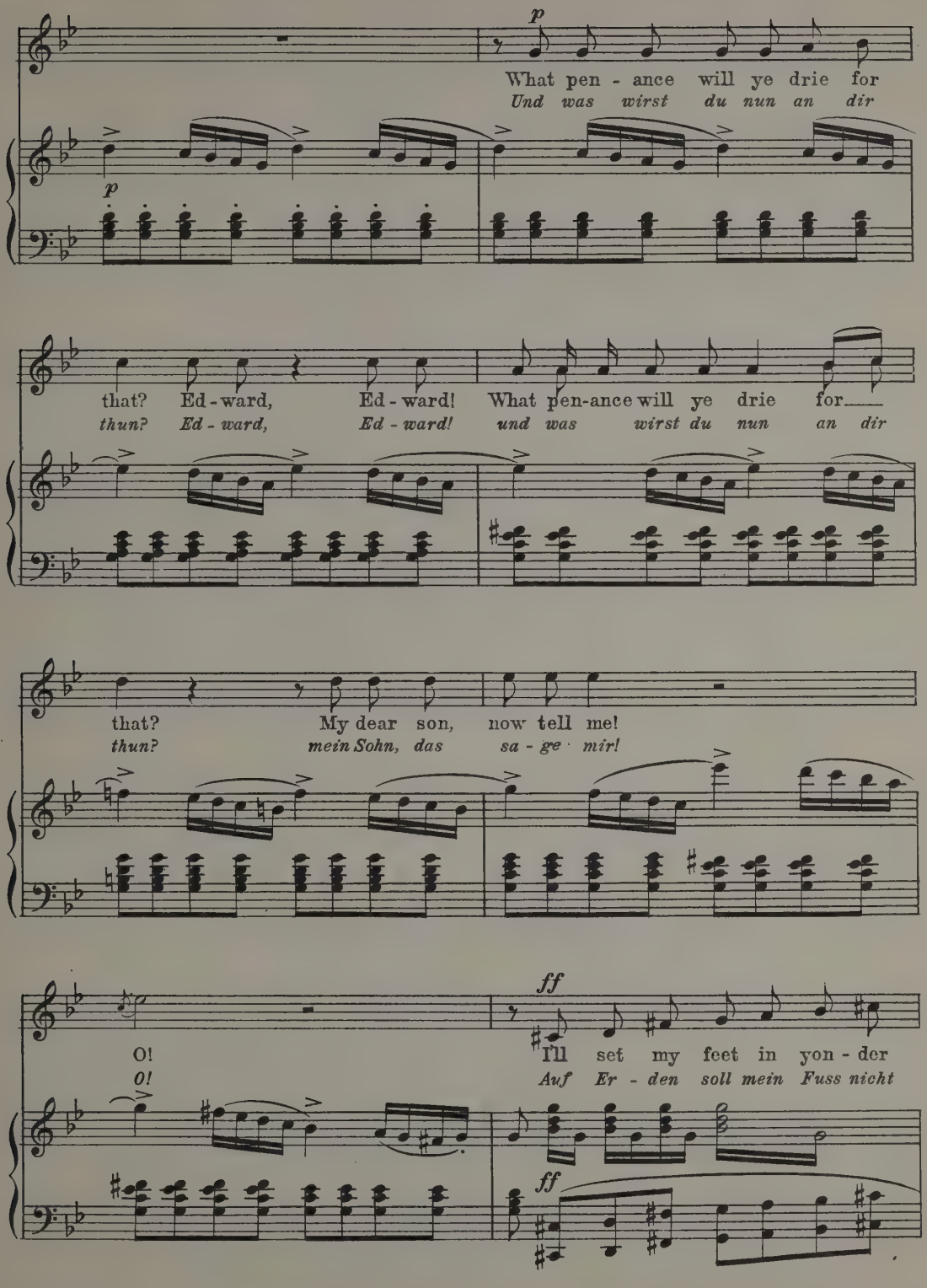
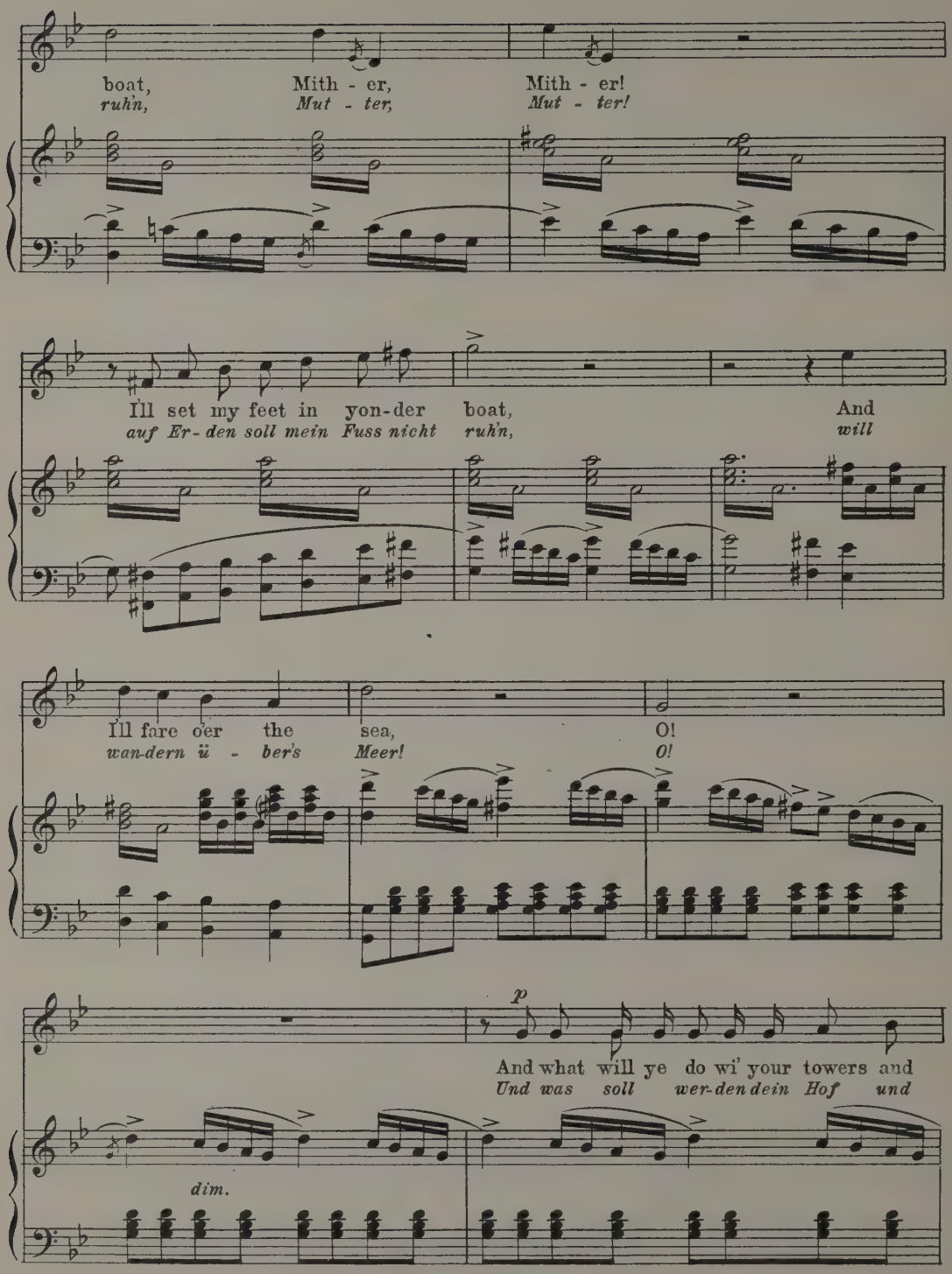
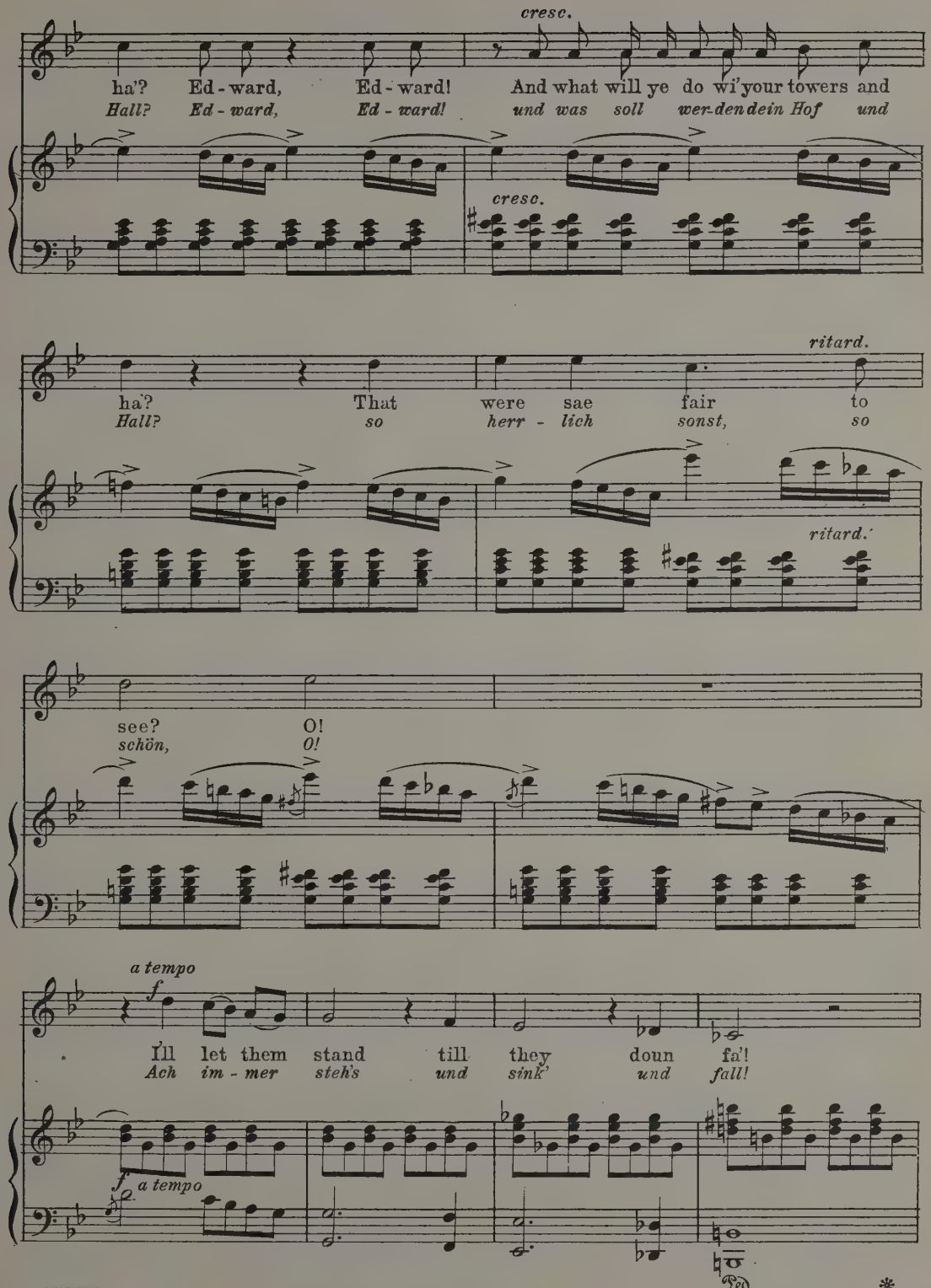

Agitato
Id nae mair but he, O! Your hawk - i's bluit was
das, das geht mir nah! O! Dei - nes Gei - ers Blut ist
not sae reid, Ed - ward, Ed - ward! Your hawk - i's bluit was
nicht so roth, Ed - ward, Ed - ward! deines Gei - ers Blut ist
p
not sae reid, My dear son, I tell thee, O! O,
nicht so roth, mein Sohn, be - kenn' mir frei. O! Ich
p
Poco meno mosso
cresc.
I hae killed my reid-roan steed, Mith - er, Mith - er! O
hab' ge-schla-gen mein Roth-ross todt, Mut - ter, Mut - ter! ich
cresc.

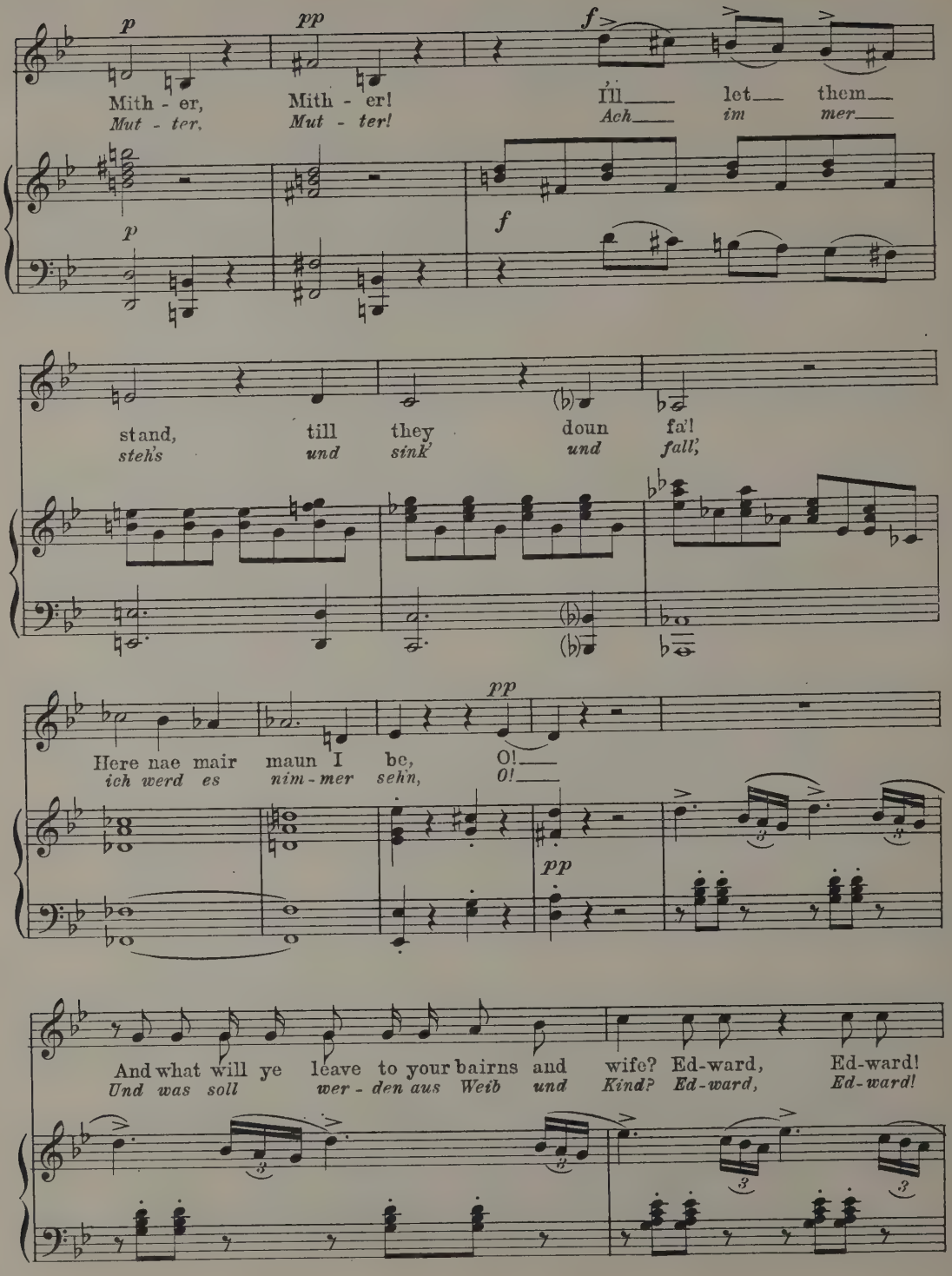

ritard.
p
I hae killed my reid-roan steed, That was sae fair and free, O!
hab' ge-schla-gen mein Roth-ross todt, und 'swar so stolz und treu. O!
ritard.
Agitato
string.
Your steed was auld, ye hae got mair, Ed-ward,
Dein Ross war alt und hast's nicht noth, Ed-ward,
string.
Ed-ward! Your steed was auld, ye hae got mair, Some oth - er dule ye
Ed-ward! dein Ross war alt und hast's nicht noth, dich drückt einand'rer
cresc.
drie, O! O I hae killed my
Schmerz. O! Ich hab' ge - schlagen meinen
f
f

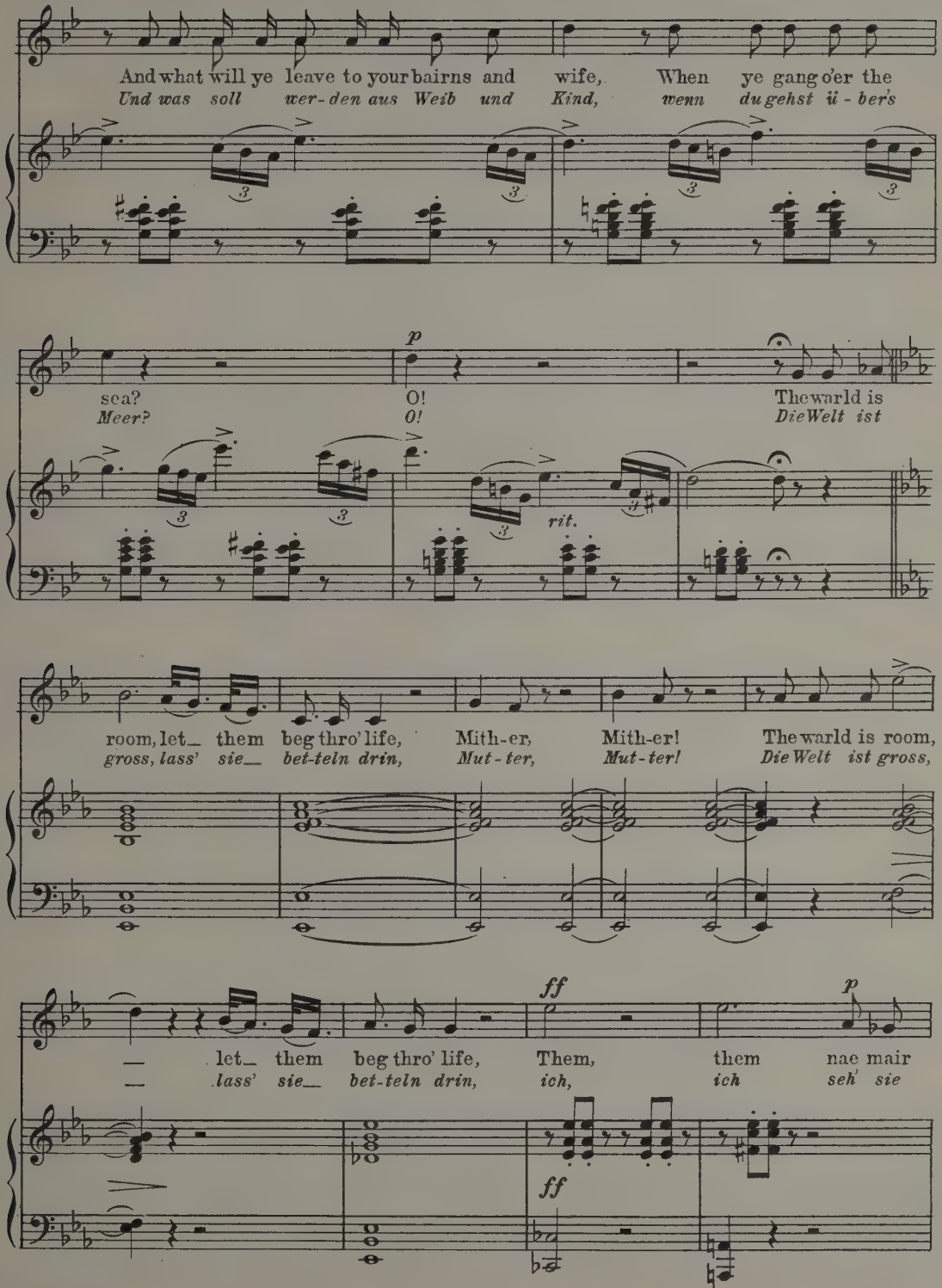

ff
fath - er dear, Mith - er, Mith - er, O,
Va - ter todt, Mut - ter, Mut - ter! ich
ff
Ped.
I hae killed my fath - er dear, A - las,
hab' ge - schla-gen mei - nen Va - ter todt, und das,
Ped. Ped.
wae, wae is me, O!
das quält mein Herz! O!
decresc.
morendo

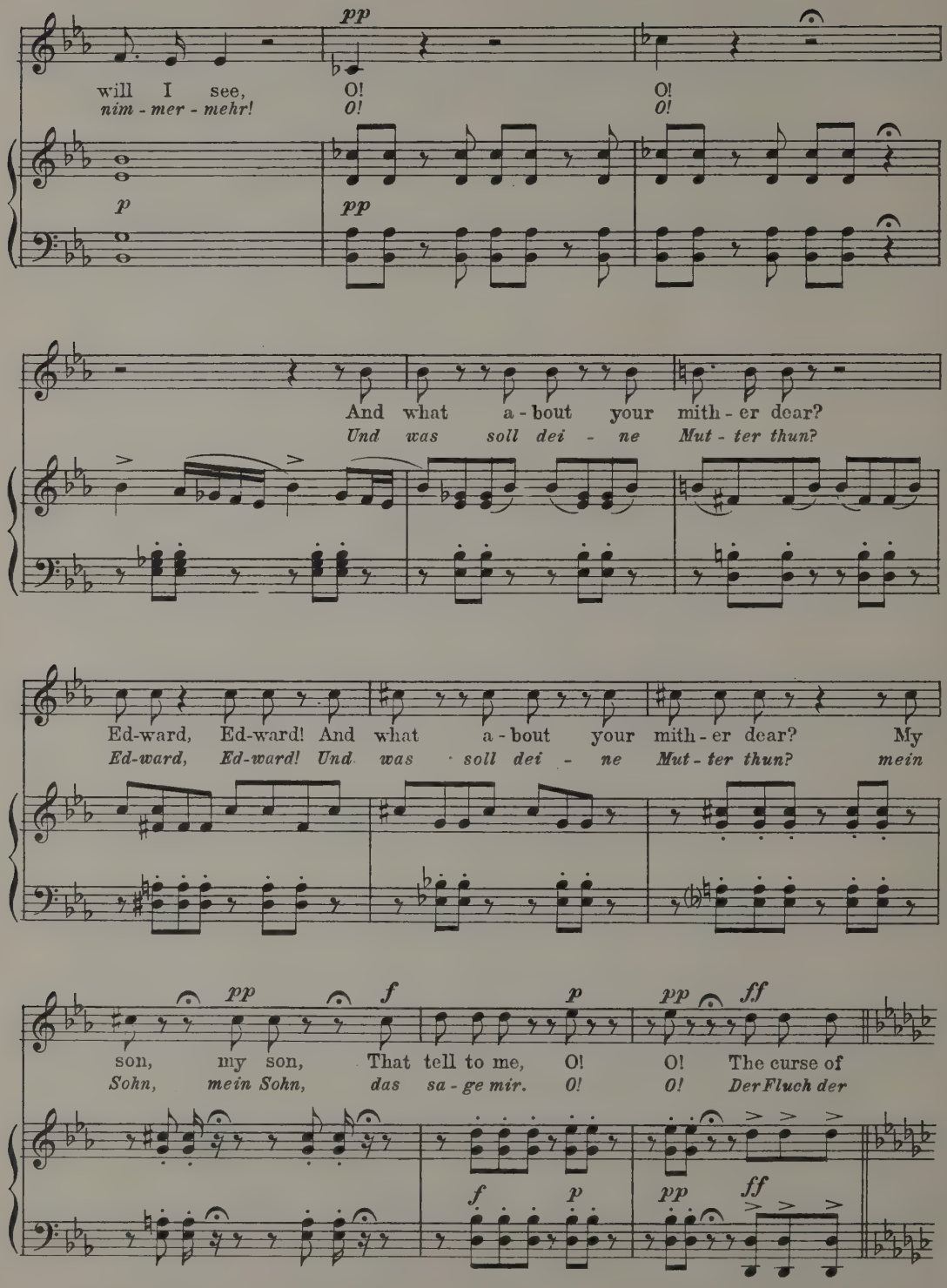

p
What pen - ance will ye drie for
Und was wirst du nun an dir
p
that? Ed - ward, Ed - ward! What pen-ance will ye drie for
thun? Ed - ward, Ed - ward! und was wirst du nun an dir
that? My dear son, now tell me!
thun? mein Sohn, das sa - ge mir!
ff
O!
O!
I'll set my feet in yon - der
Auf Er - den soll mein Fuss nicht
ff

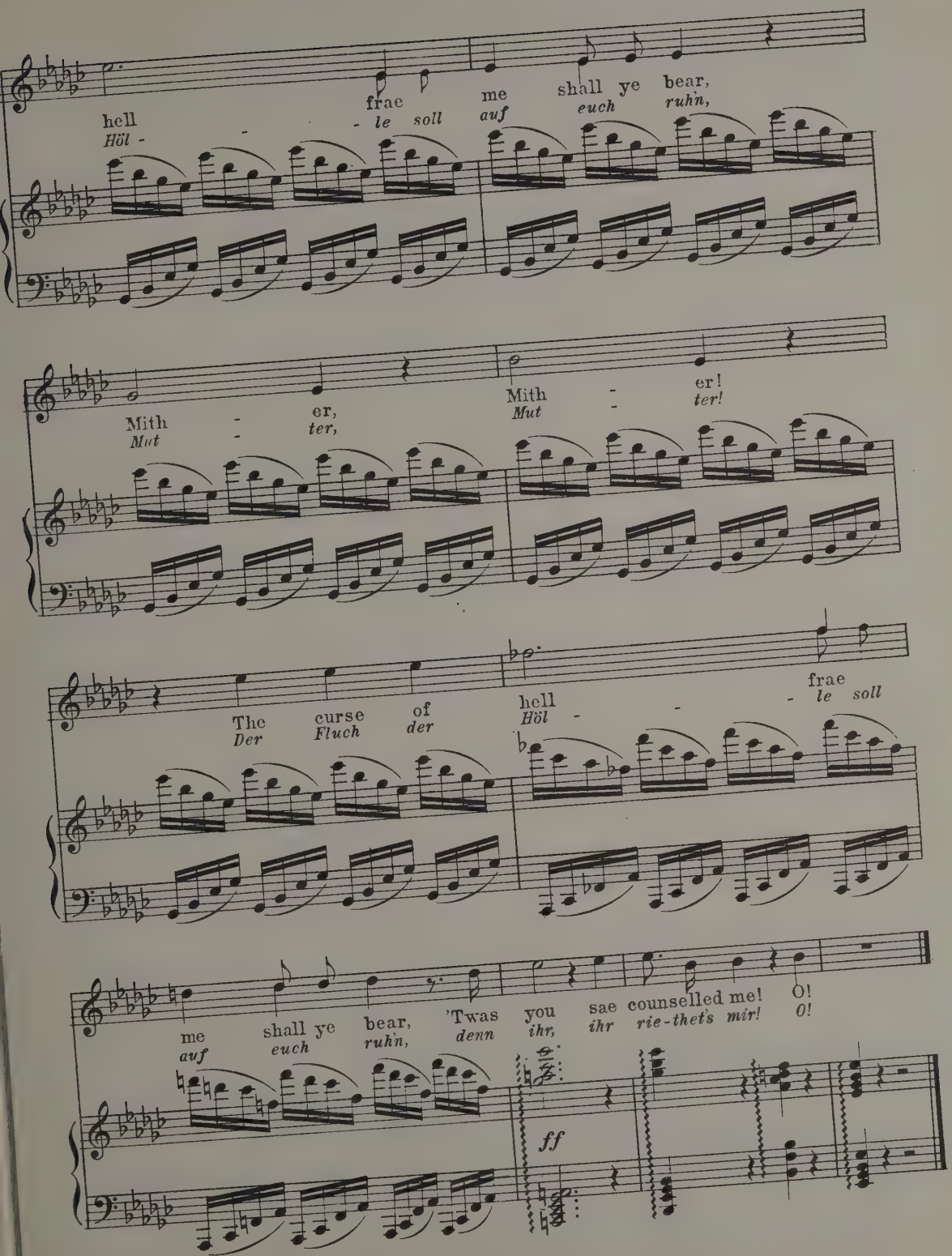

boat, Mith - er, Mith - er!
ruh'n, Mut - ter, Mut - ter!
I'll set my feet in yon-der boat, And
auf Er- den soll mein Fuss nicht ruh'n, will
I'll fare o'er the sea, O!
wan-dern ü - ber's Meer! O!
p
And what will ye do wi' your towers and
Und was soll wer-den dein Hof und
dim.


cresc.
ha'? Ed - ward, Ed - ward! And what will ye do wi'your towers and
Hall? Ed - ward, Ed - ward! und was soll wer-den dein Hof und
cresc.
ritard.
ha'? That were sae fair to
Hall? so herr - lich sonst, so
ritard.
see? O!
schön, O!
a tempo
f
I'll let them stand till they doun fa'!
Ach im - mer steh's und sink' und fall!
f a tempo
Ped.
*


p
pp
f
Mith - er,
Mut - ter,
Mith - er!
Mut - ter!
I'll let them
Ach im mer
p
f
stand, till they doun fa'!
steh's und sink' und fall',
pp
Here nae mair maun I be, O!
ich werd es nim - mer sehn, O!
pp
And what will ye leave to your bairns and wife? Ed-ward, Ed-ward!
Und was soll wer - den aus Weib und Kind? Ed-ward, Ed-ward!

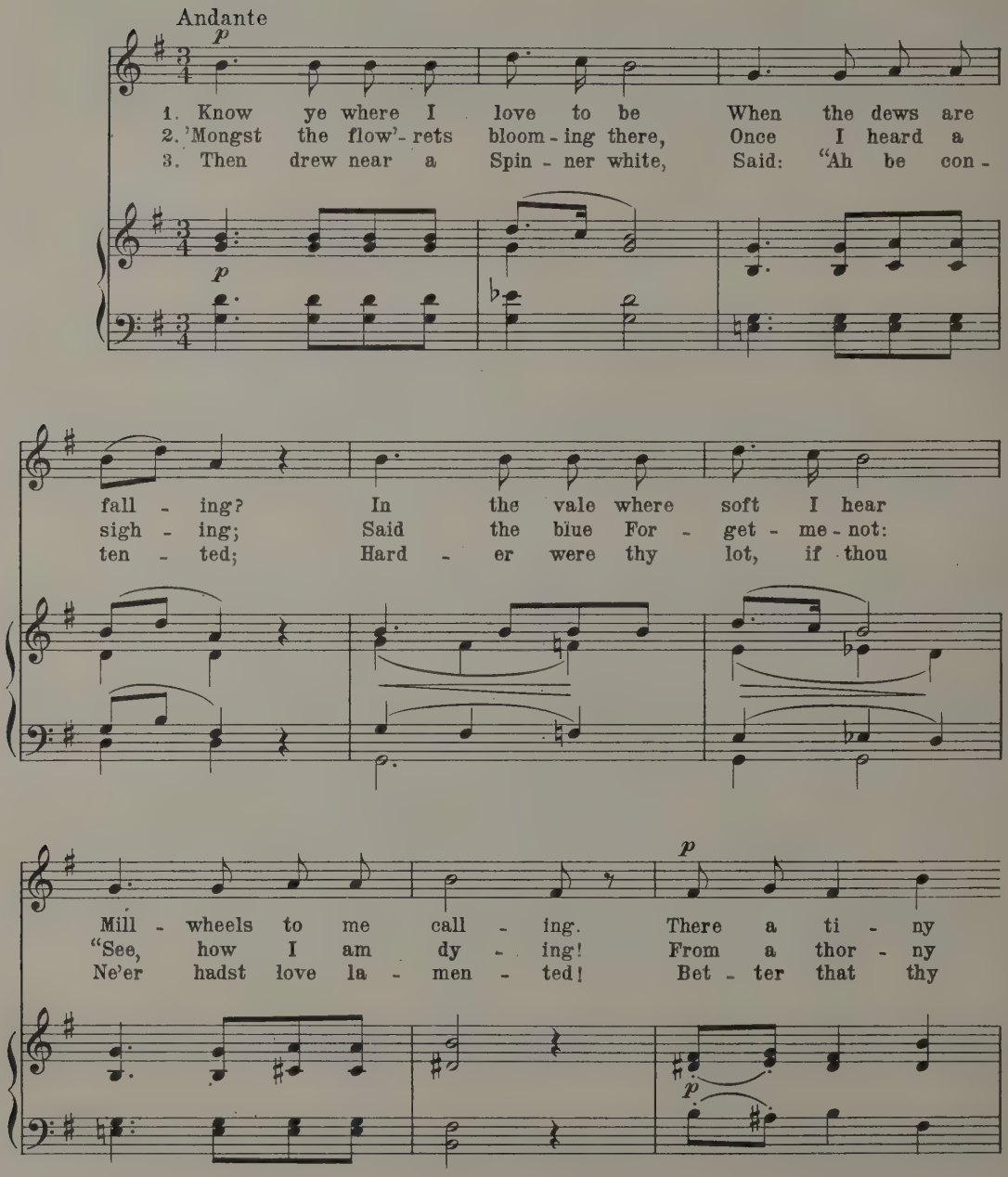

And what will ye leave to your bairns and wife, When ye gang o'er the
Und was soll wer-den aus Weib und Kind, wenn du gehst ü-ber's
sea? O! The warld is
Meer? O! Die Welt ist
rit.
room, let them beg thro' life, Mith-er, Mith-er! The warld is room,
gross, lass' sie bet-teln drin, Mut-ter, Mut-ter! Die Welt ist gross,
let them beg thro' life, Them, them nae mair
lass' sie bet-teln drin, ich, ich seh' sie


pp
will I see,
nim - mer - mehr!
O!
O!
O!
O!
p
pp
And what a - bout your mith - er dear?
Und was soll dei - ne Mut - ter thun?
Ed-ward, Ed-ward! And what a - bout your mith - er dear? My
Ed-ward, Ed-ward! Und was soll dei - ne Mut - ter thun? mein
pp
f
p
pp
ff
son, my son, That tell to me, O! O! The curse of
Sohn, mein Sohn, das sa - ge mir. O! O! Der Fluch der
f
p
pp
ff


hell
Höl -
frae
- le soll
me
auf
shall ye bear,
euch ruh'n,
Mith
Mut
er,
ter,
Mith
Mut
er!
ter!
The curse of
Der Fluch der
hell
Höl -
frae
- le soll
me shall ye bear, 'Twas you sae counselled me! O!
auf euch ruh'n, denn ihr, ihr rie-thet's mir! O!
ff

THE FAVORITE SPOT

F. MENDELSSOHN


Andante
p
1. Know ye where I love to be When the dews are
2. 'Mongst the flow'-rets bloom-ing there, Once I heard a
3. Then drew near a Spin-ner white, Said: "Ah be con-
fall-ing? In the vale where soft I hear
sigh-ing; Said the blue For-get-me-not:
ten-ted; Hard-er were thy lot, if thou
Mill-wheels to me call-ing. There a ti-ny
"See, how I am dy-ing! From a thor-ny
Ne'er hadst love la-men-ted! Bet-ter that thy
p
p

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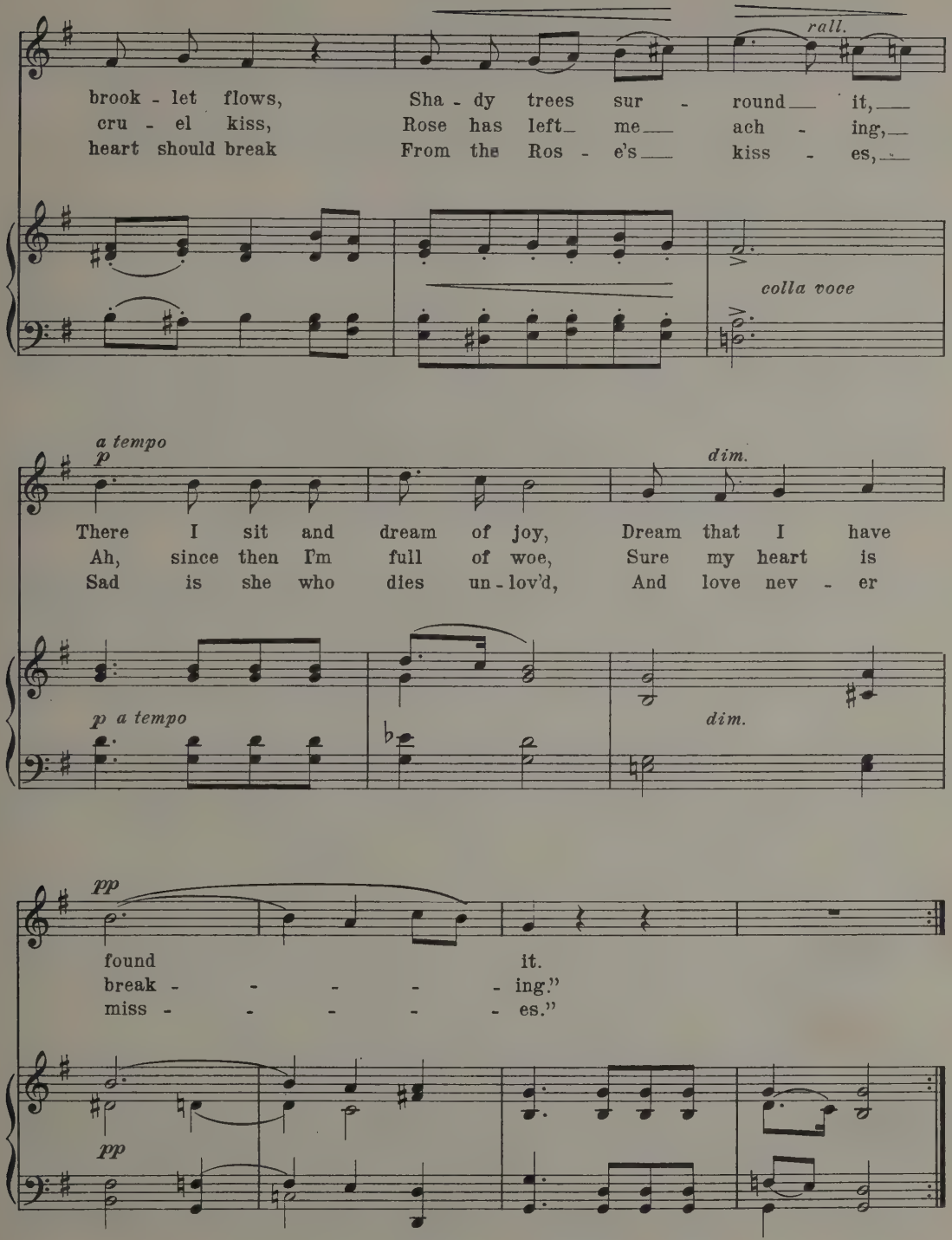
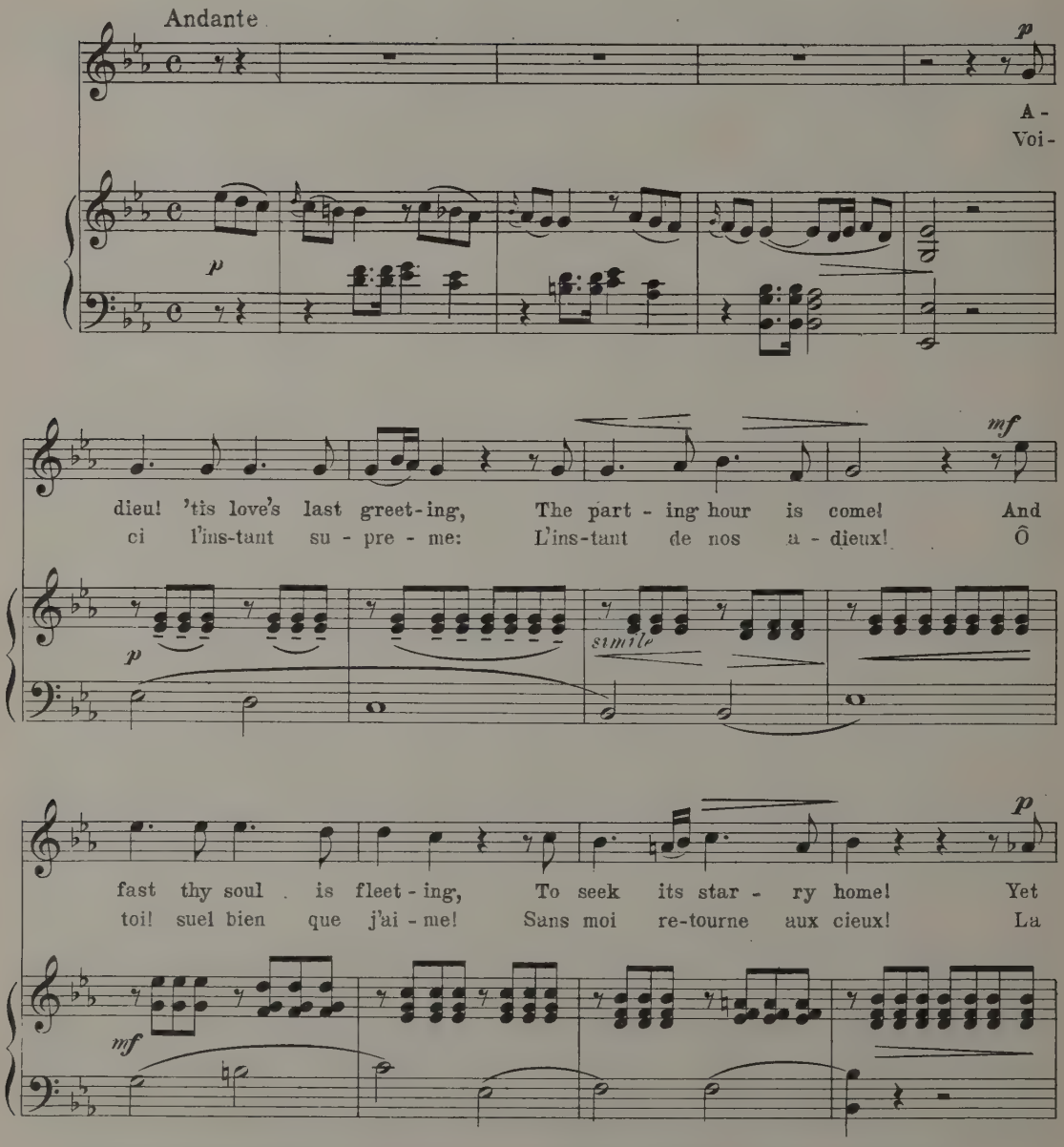

rall.
brook - let flows, Sha - dy trees sur - round it,
cru - el kiss, Rose has left me ach - ing,
heart should break From the Ros - e's kiss - es,
colla voce
a tempo
p
dim.
There I sit and dream of joy, Dream that I have
Ah, since then I'm full of woe, Sure my heart is
Sad is she who dies un - lov'd, And love nev - er
p a tempo
dim.
pp
found it.
break - - - - - ing."
miss - - - - - es."
pp

ADIEU! 'TIS LOVE'S LAST GREETING

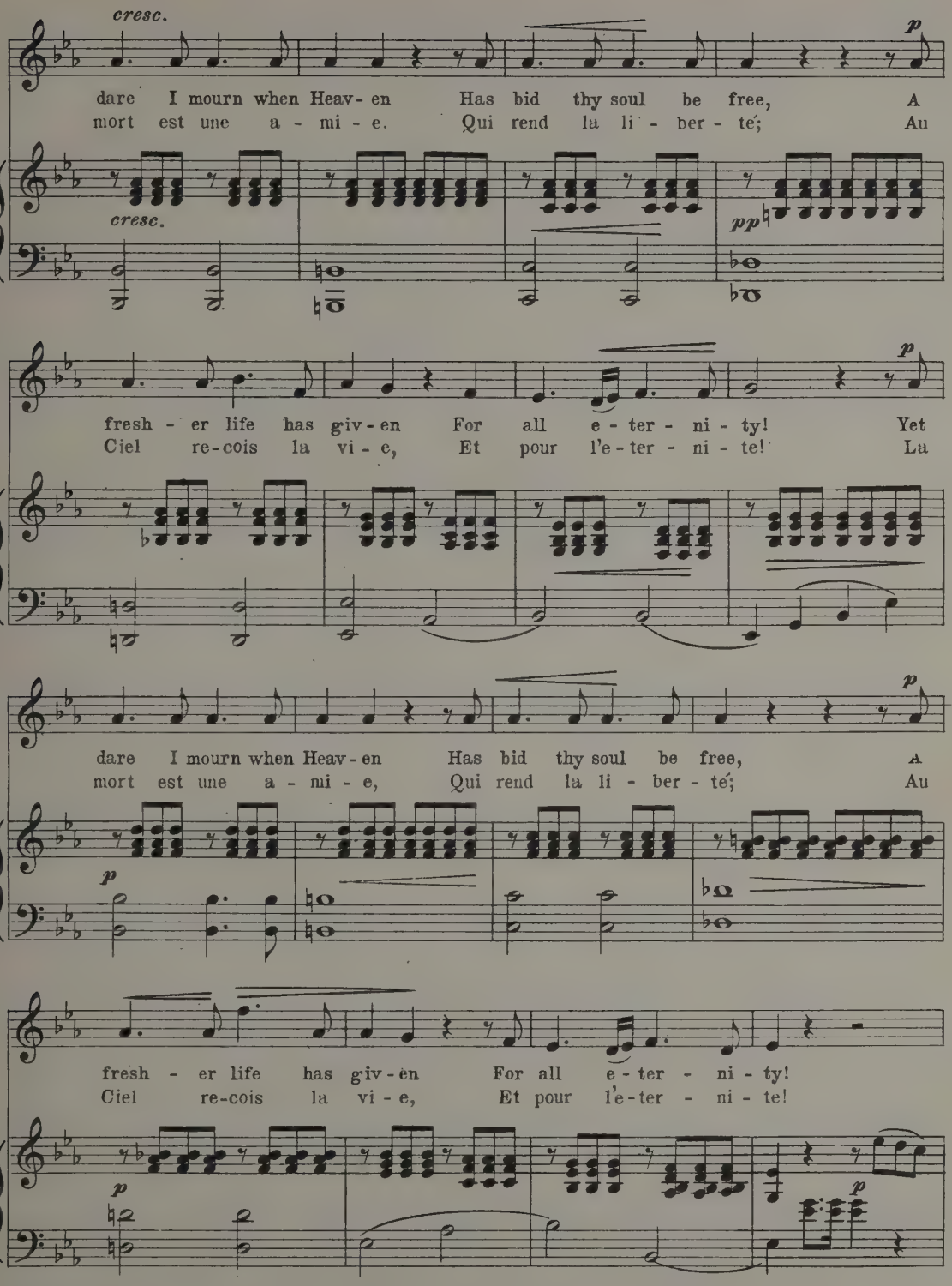
VOICI L'INSTANT SUPREME

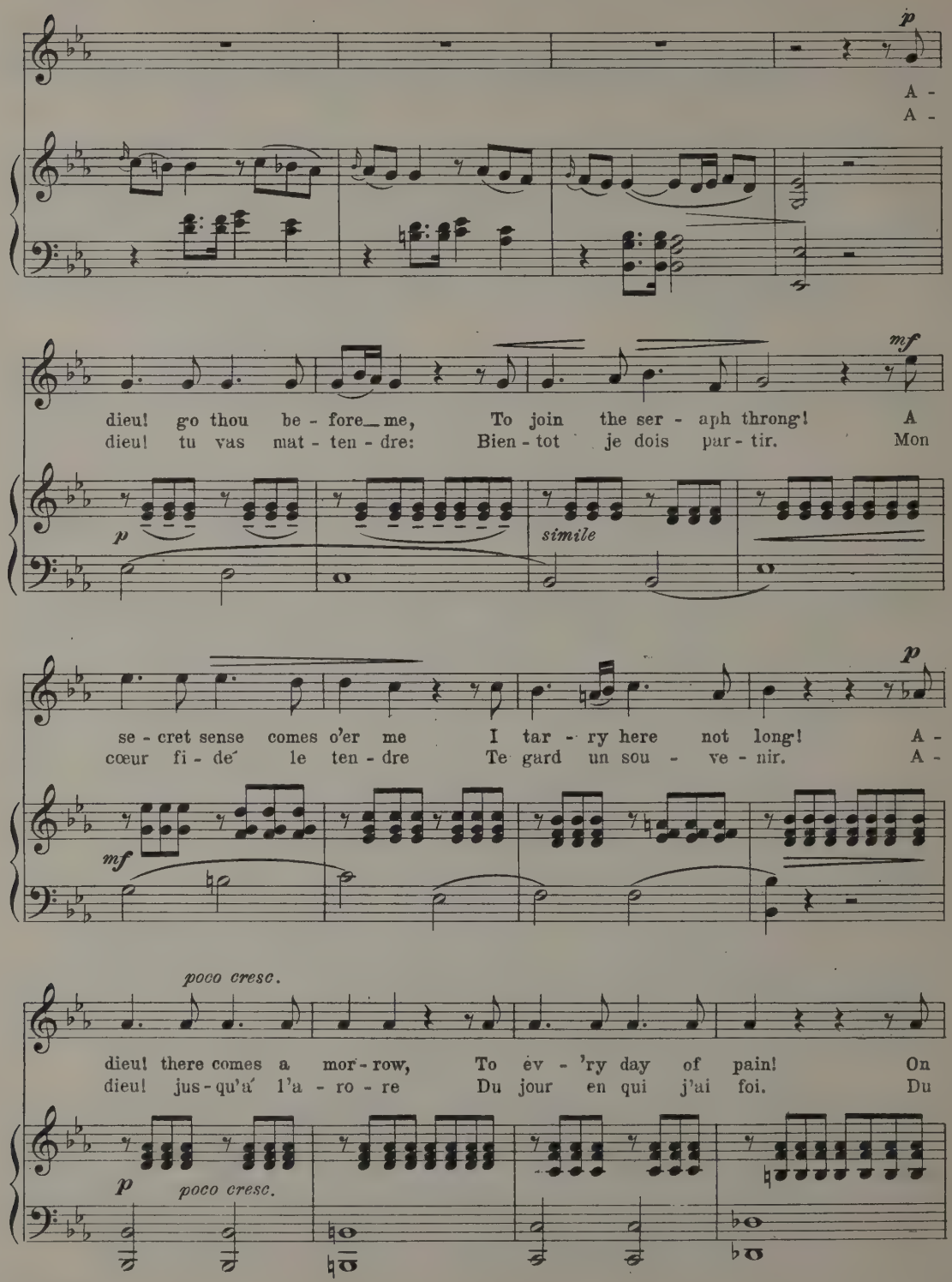
BÉRANGER F. SCHUBERT

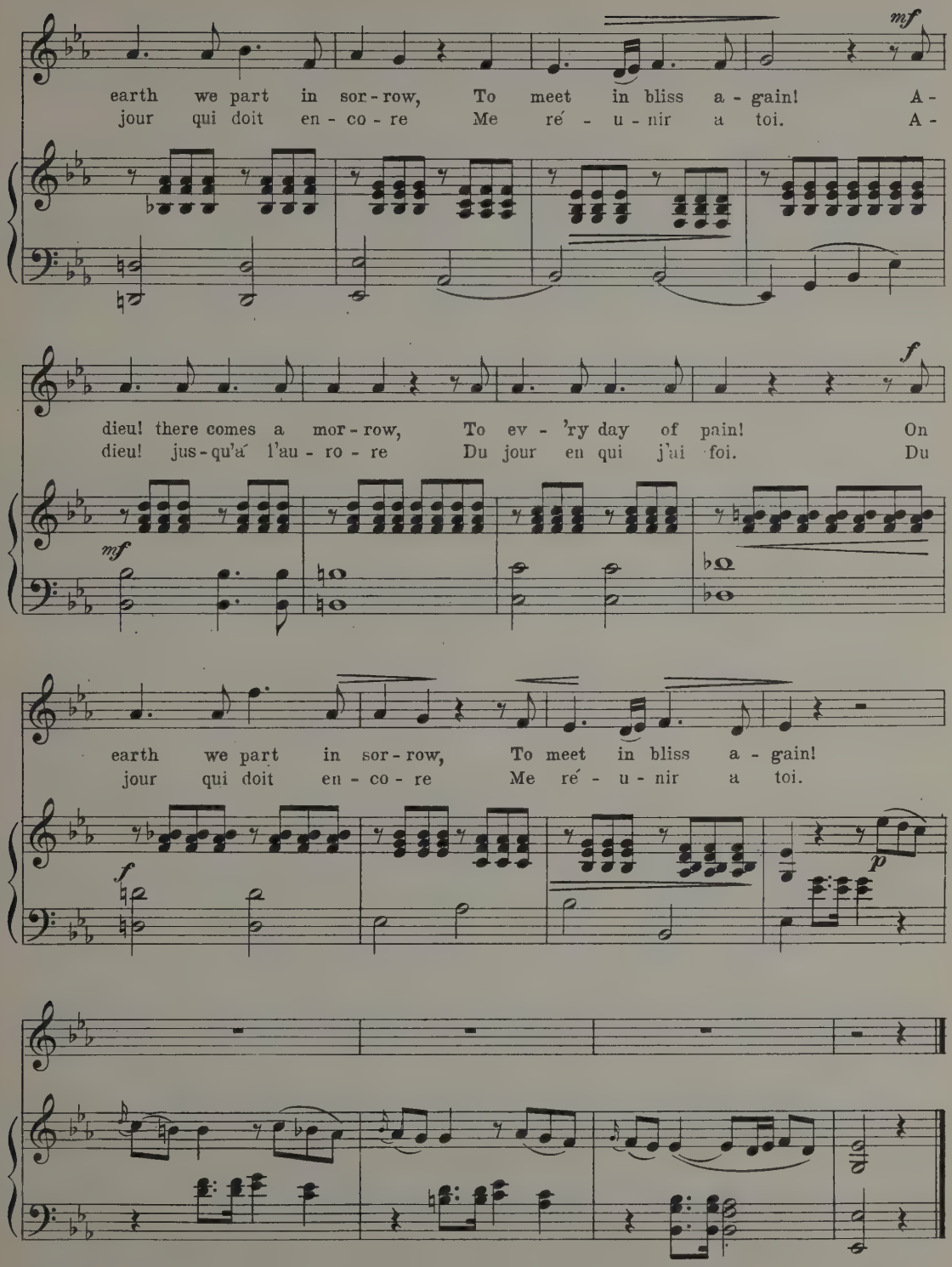

Andante
p
A -
Voi -
p
mf
dieu! 'tis love's last greet-ing, The part - ing hour is come! And
ci l'ins-tant su - pre - me: L'ins-tant de nos a - dieux! Ô
p
simile
p
fast thy soul is fleet - ing, To seek its star - ry home! Yet
toi! suel bien que j'ai - me! Sans moi re-tourne aux cieux! La
mf

★ *Although usually ascribed to Schubert, this song was probably composed by Weyrauch.*

Medium


cresc.
p
dare I mourn when Heav-en Has bid thy soul be free, A
mort est une a-mi-e. Qui rend la li-ber-té; Au
cresc.
pp
p
fresh-er life has giv-en For all e-ter-ni-ty! Yet
Ciel re-cois la vi-e, Et pour l'e-ter-ni-te! La
p
dare I mourn when Heav-en Has bid thy soul be free, A
mort est une a-mi-e, Qui rend la li-ber-té; Au
p
fresh-er life has giv-en For all e-ter-ni-ty!
Ciel re-cois la vi-e, Et pour l'e-ter-ni-te!
p
p


p
A -
A -
mf
dieu! go thou be - fore_ me, To join the ser - aph throng! A
dieu! tu vas mat - ten - dre: Bien - tot je dois par - tir. Mon
p
simile
p
se - cret sense comes o'er me I tar - ry here not long! A -
cœur fi - de´ le ten - dre Te gard un sou - ve - nir. A -
mf
poco cresc.
dieu! there comes a mor - row, To ev - 'ry day of pain! On
dieu! jus - qu'a´ l'a - ro - re Du jour en qui j'ai foi. Du
p
poco cresc.

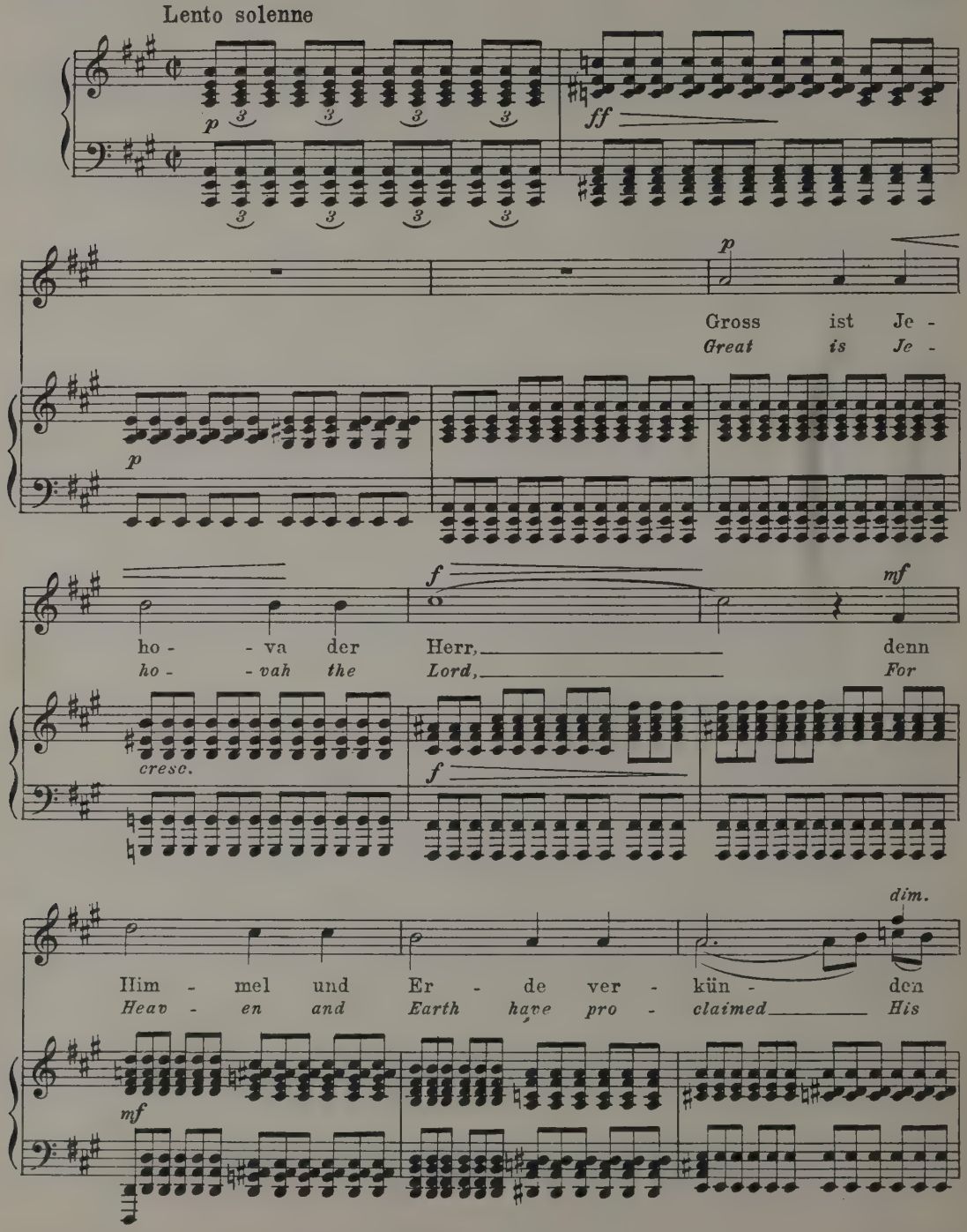

mf
earth we part in sor - row, To meet in bliss a - gain! A -
jour qui doit en - co - re Me ré - u - nir a toi. A -
f
dieu! there comes a mor - row, To ev - 'ry day of pain! On
dieu! jus - qu'a l'au - ro - re Du jour en qui j'ai foi. Du
mf
earth we part in sor - row, To meet in bliss a - gain!
jour qui doit en - co - re Me ré - u - nir a toi.
f
p

DIE ALLMACHT

THE OMNIPOTENCE

J. L. PYRKER
English version by
Edith Tillotson

F. SCHUBERT



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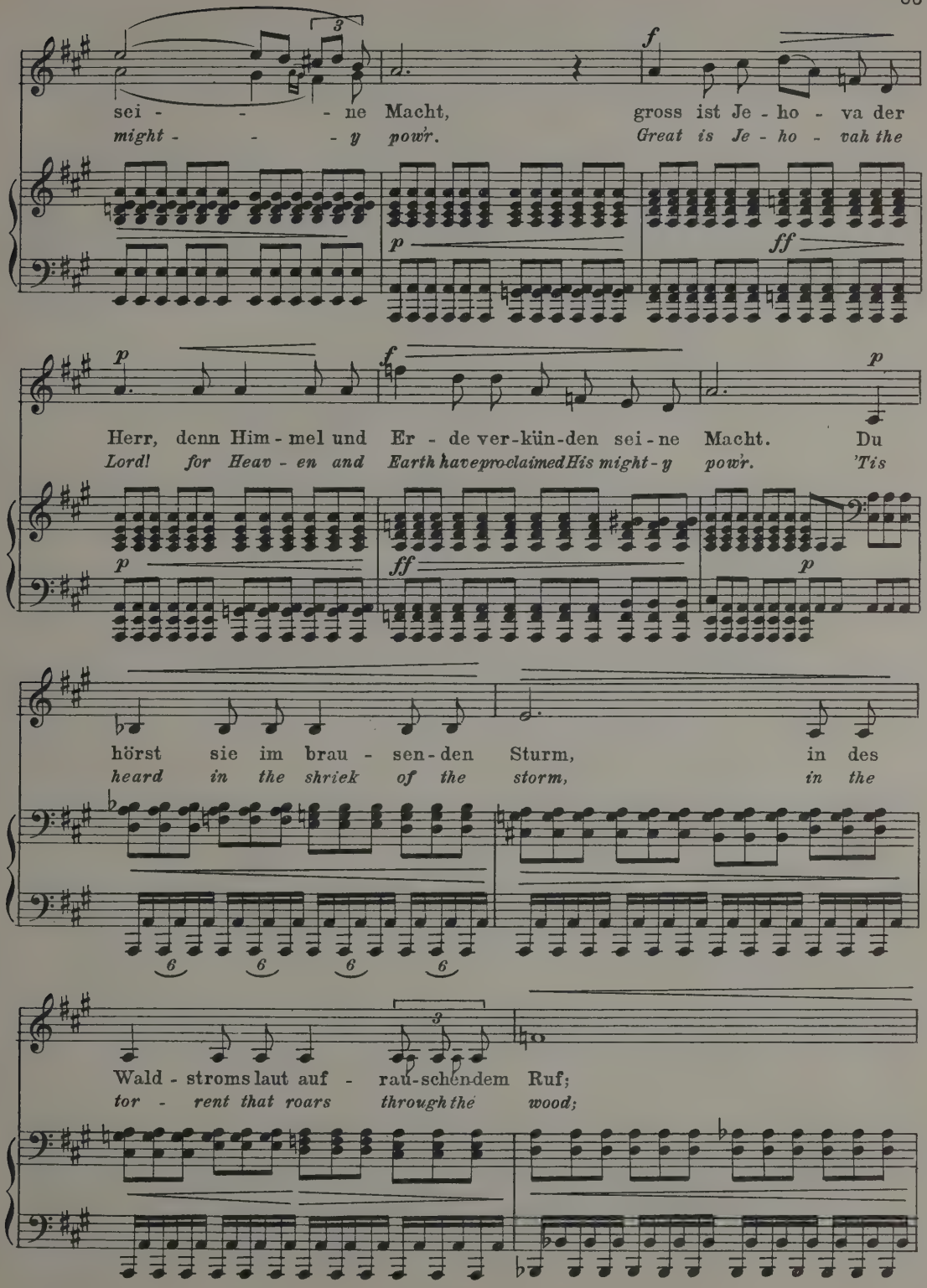
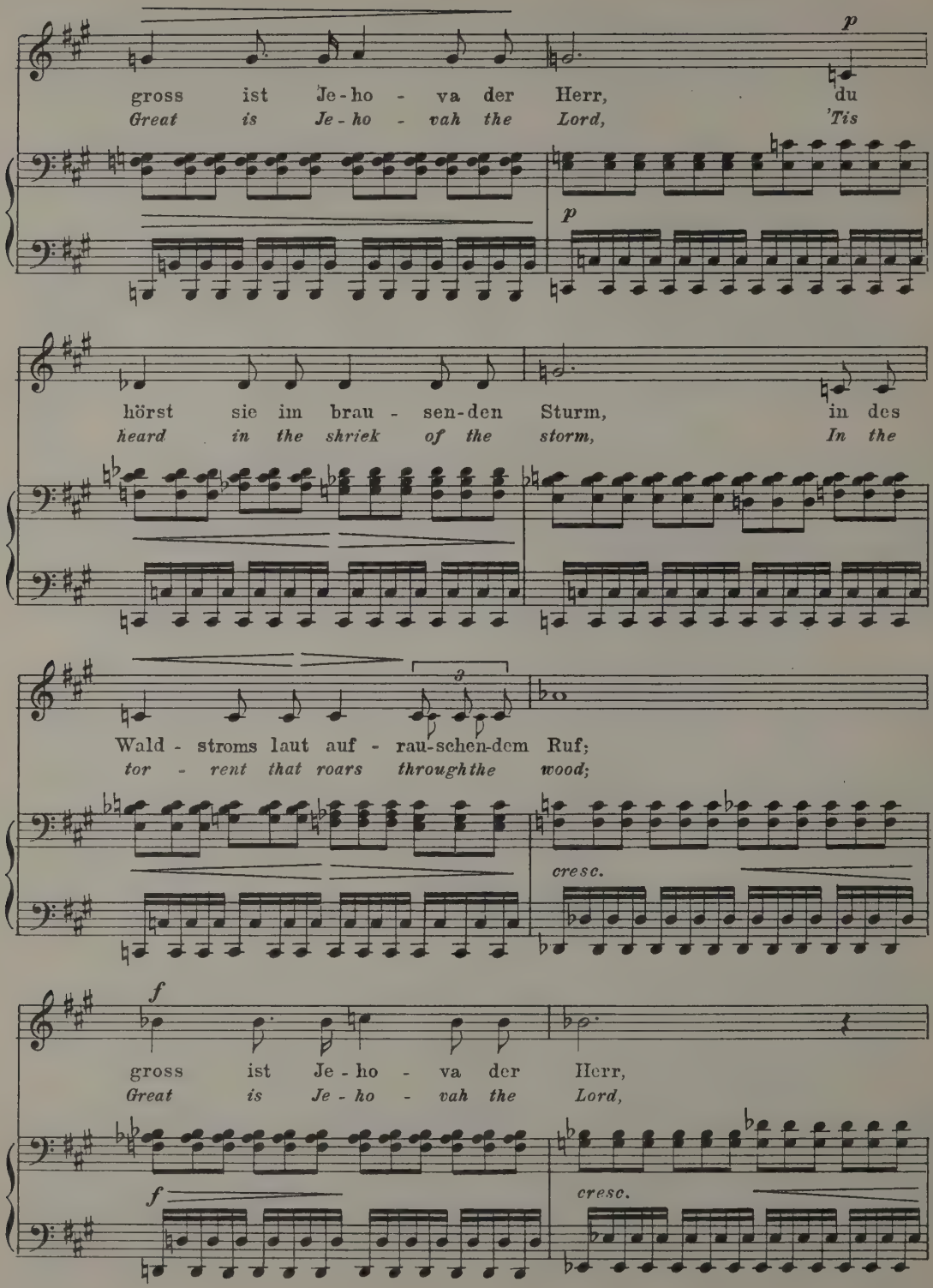
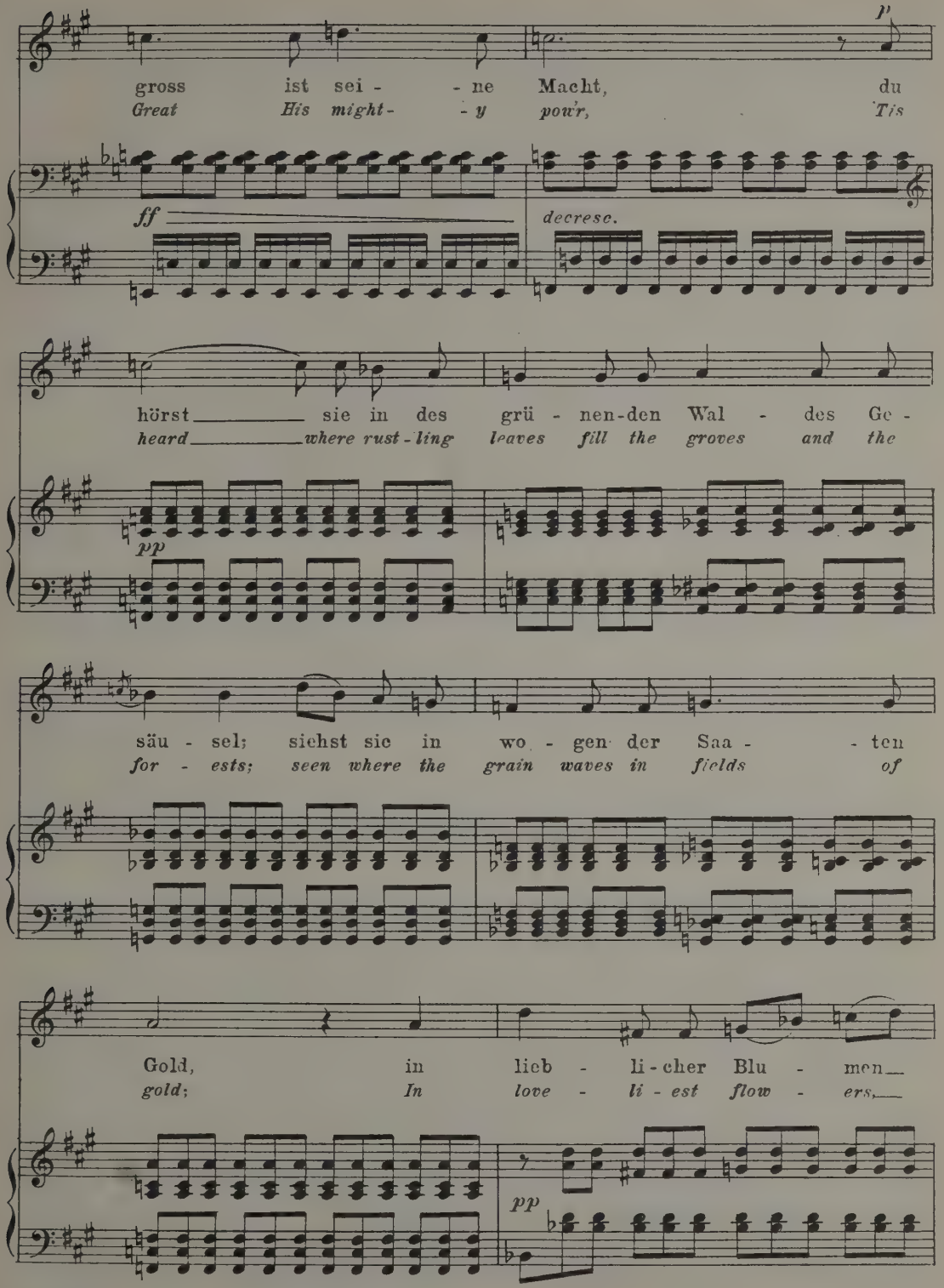
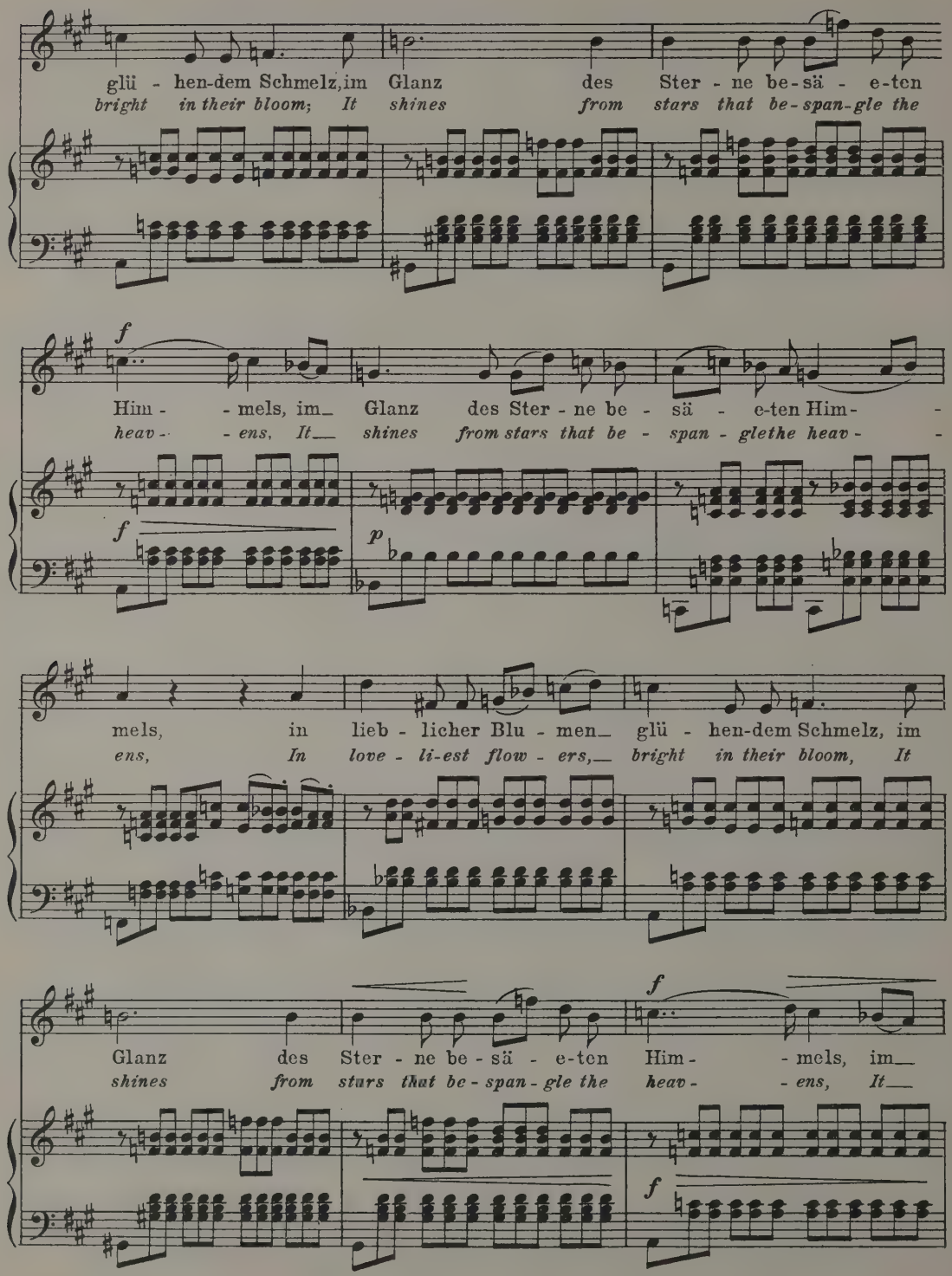
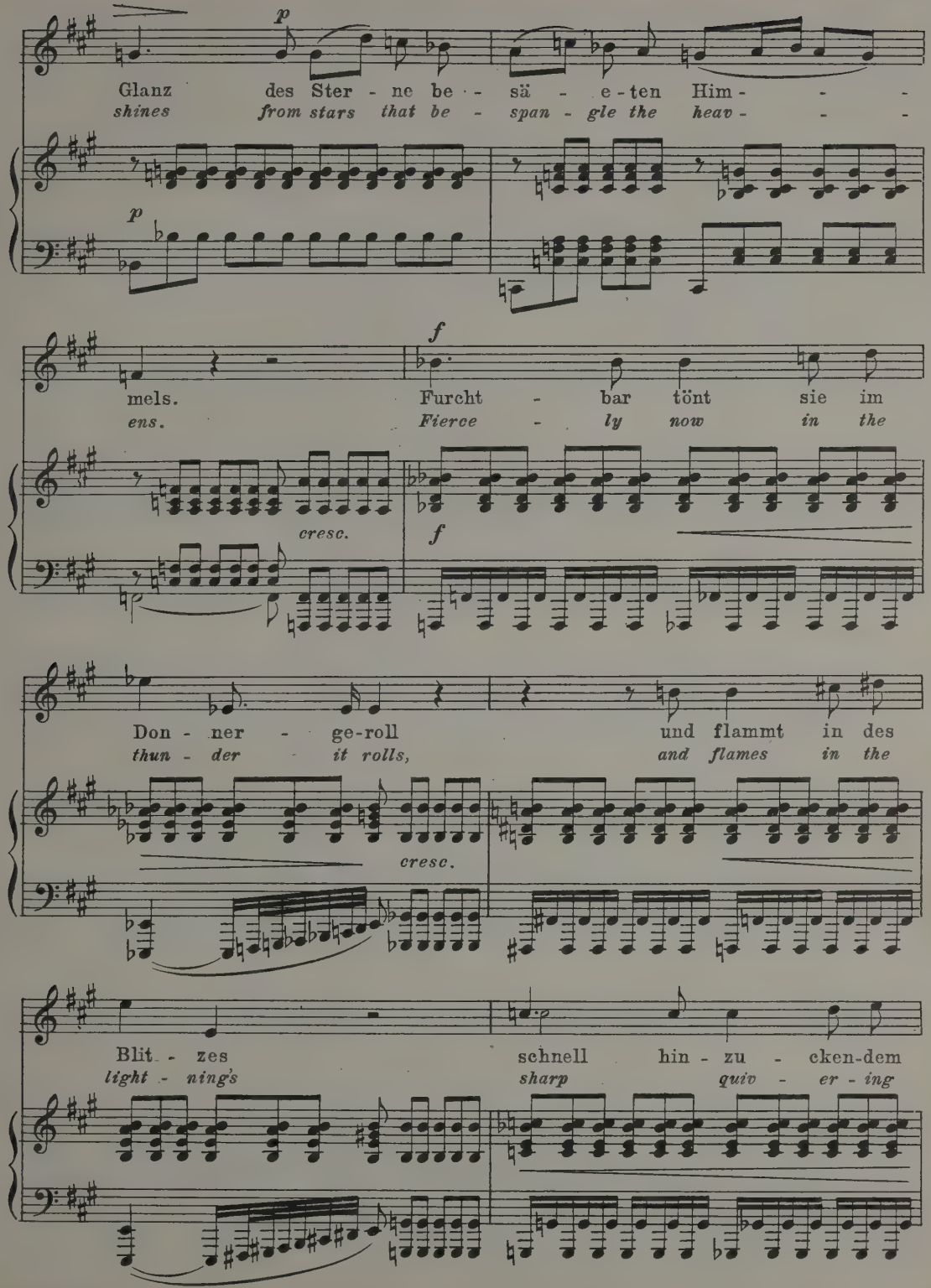
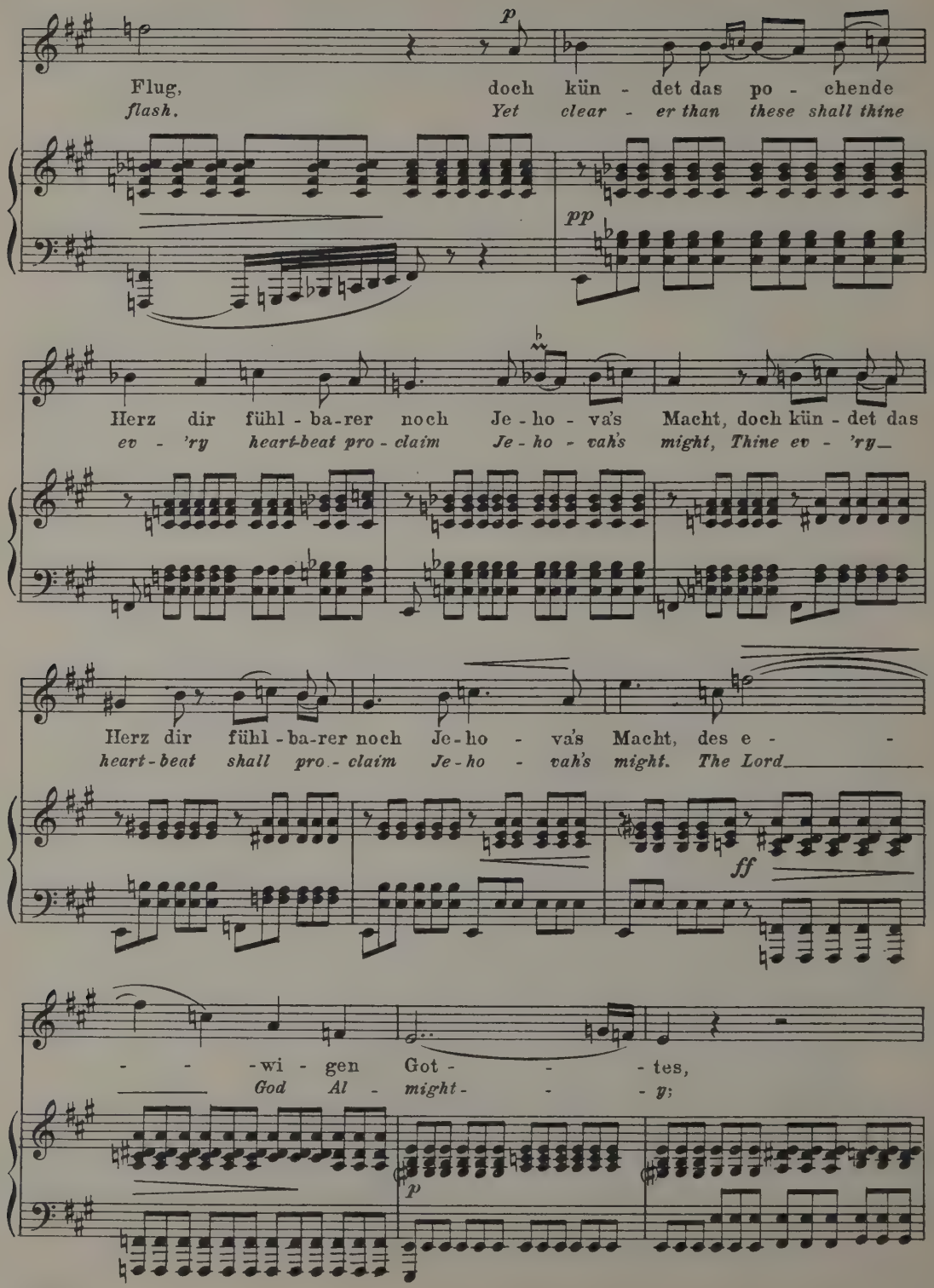
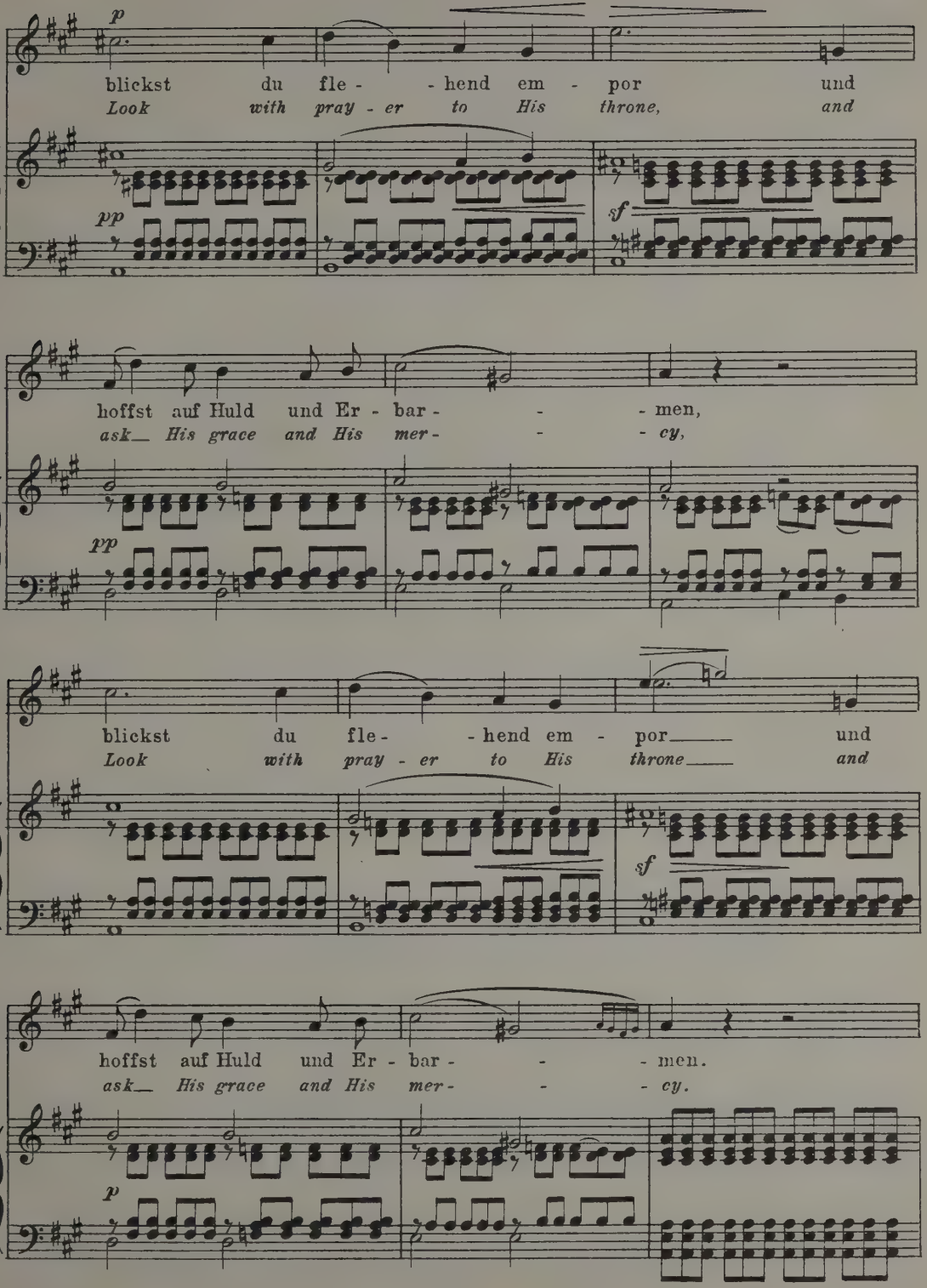

sei - - - - ne Macht, gross ist Je - ho - va der
might - - - - y powr. Great is Je - ho - vah the
Herr, denn Him - mel und Er - de ver-kün-den sei - ne Macht. Du
Lord! for Heav - en and Earth have proclaimed His might - y powr. 'Tis
hörst sie im brau - sen - den Sturm, in des
heard in the shriek of the storm, in the
Wald - stroms laut auf - rau-schen-dem Ruf;
tor - rent that roars through the wood;

p
gross ist Je - ho - va der Herr, du
Great is Je - ho - vah the Lord, 'Tis
p
hörst sie im brau - sen-den Sturm, in des
heard in the shriek of the storm, In the
3
Wald - stroms laut auf - rau-schen-dem Ruf;
tor - rent that roars throughthe wood;
cresc.
f
gross ist Je - ho - va der Herr,
Great is Je - ho - vah the Lord,
f
cresc.

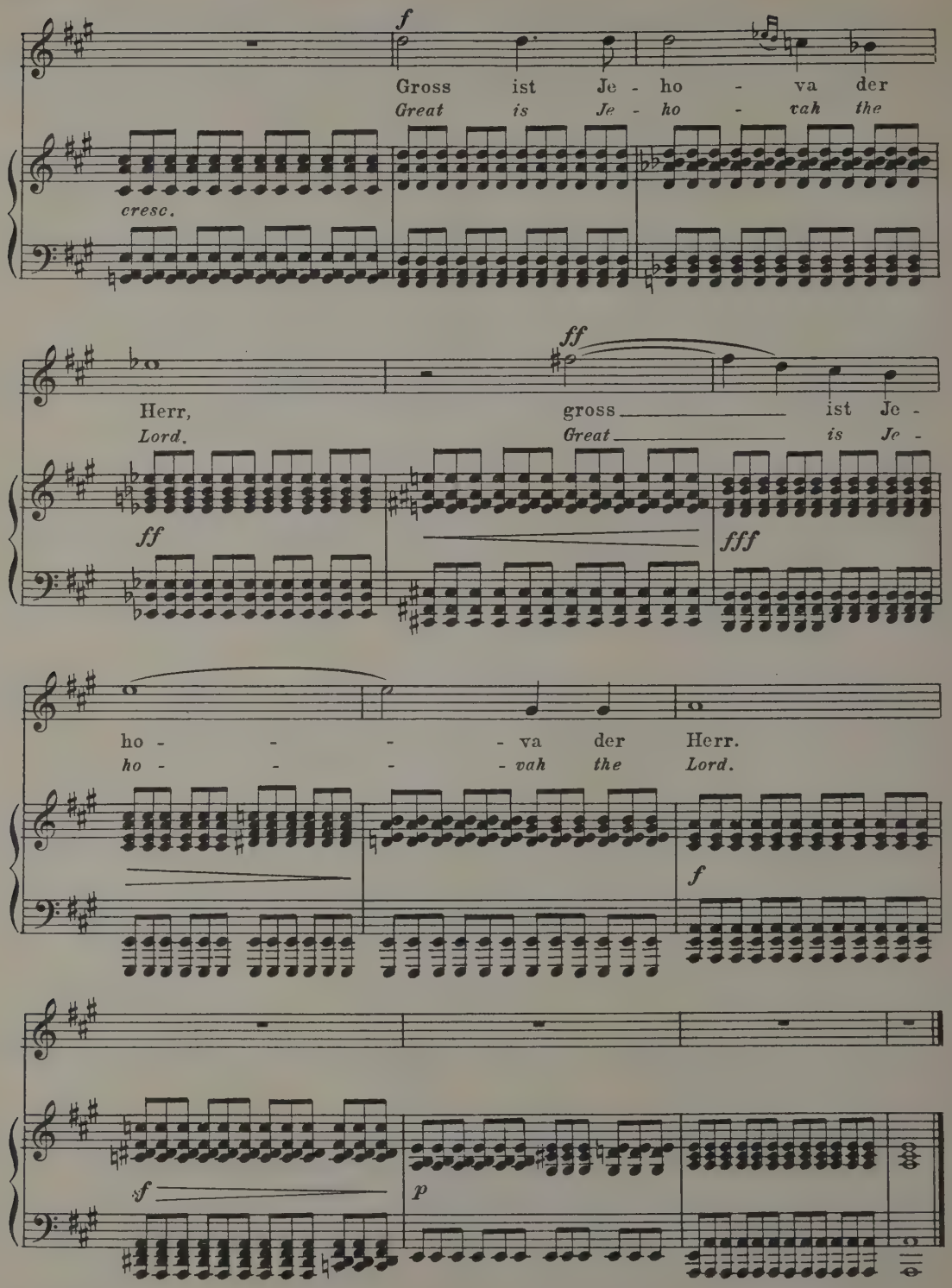

gross ist sei - - ne Macht, du
Great His might- - y pow'r, 'Tis
p
ff
decresc.
hörst sie in des grü - nen-den Wal - des Ge -
heard where rust - ling leaves fill the groves and the
pp
säu - sel; siehst sie in wo - gen der Saa - - ten
for - ests; seen where the grain waves in fields of
Gold, in lieb - li - cher Blu - men
gold; In love - li - est flow - ers,
pp


glü - hen-dem Schmelz, im Glanz des Ster - ne be-sä - e-ten
bright in their bloom; It shines from stars that be-span-gle the
f
Him - - mels, im_ Glanz des Ster - ne be - sä - e-ten Him- -
heav- - ens, It_ shines from stars that be - span - gle the heav- -
f
p
mels, in lieb - licher Blu - men_ glü - hen-dem Schmelz, im
ens, In love - li-est flow - ers,_ bright in their bloom, It
f
Glanz des Ster - ne be - sä - e-ten Him- - mels, im_
shines from stars that be - span - gle the heav- - ens, It_
f
f


p
Glanz des Ster - ne be - sä - e - ten Him - - -
shines from stars that be - span - gle the heav - - -
p
f
mels. Furcht - bar tönt sie im
ens. Fierce - ly now in the
cresc.
f
Don - ner - ge-roll und flammt in des
thun - der it rolls, and flames in the
cresc.
Blit - zes schnell hin - zu - cken-dem
light - ning's sharp quiv - er - ing


p
Flug, doch kün - det das po - chende
flash. Yet clear - er than these shall thine
pp
Herz dir fühl - ba - rer noch Je - ho - va's Macht, doch kün - det das
ev - 'ry heart-beat pro - claim Je - ho - vah's might, Thine ev - 'ry
Herz dir fühl - ba - rer noch Je - ho - va's Macht, des e -
heart - beat shall pro - claim Je - ho - vah's might. The Lord
ff
- - - wi - gen Got - - - tes,
God Al - might - - - y;
p


p
blickst du fle - - hend em - por und
Look with pray - er to His throne, and
pp
sf
hoffst auf Huld und Er - bar - - - men,
ask His grace and His mer - - - cy,
pp
blickst du fle - - hend em - por und
Look with pray - er to His throne and
sf
hoffst auf Huld und Er - bar - - - men.
ask His grace and His mer - - - cy.
p


f
Gross ist Je - ho - va der
Great is Je - ho - vah the
cresc.
ff
Herr, gross ist Je -
Lord. Great is Je -
ff
fff
ho - - - - va der Herr.
ho - - - - vah the Lord.
f
f
p

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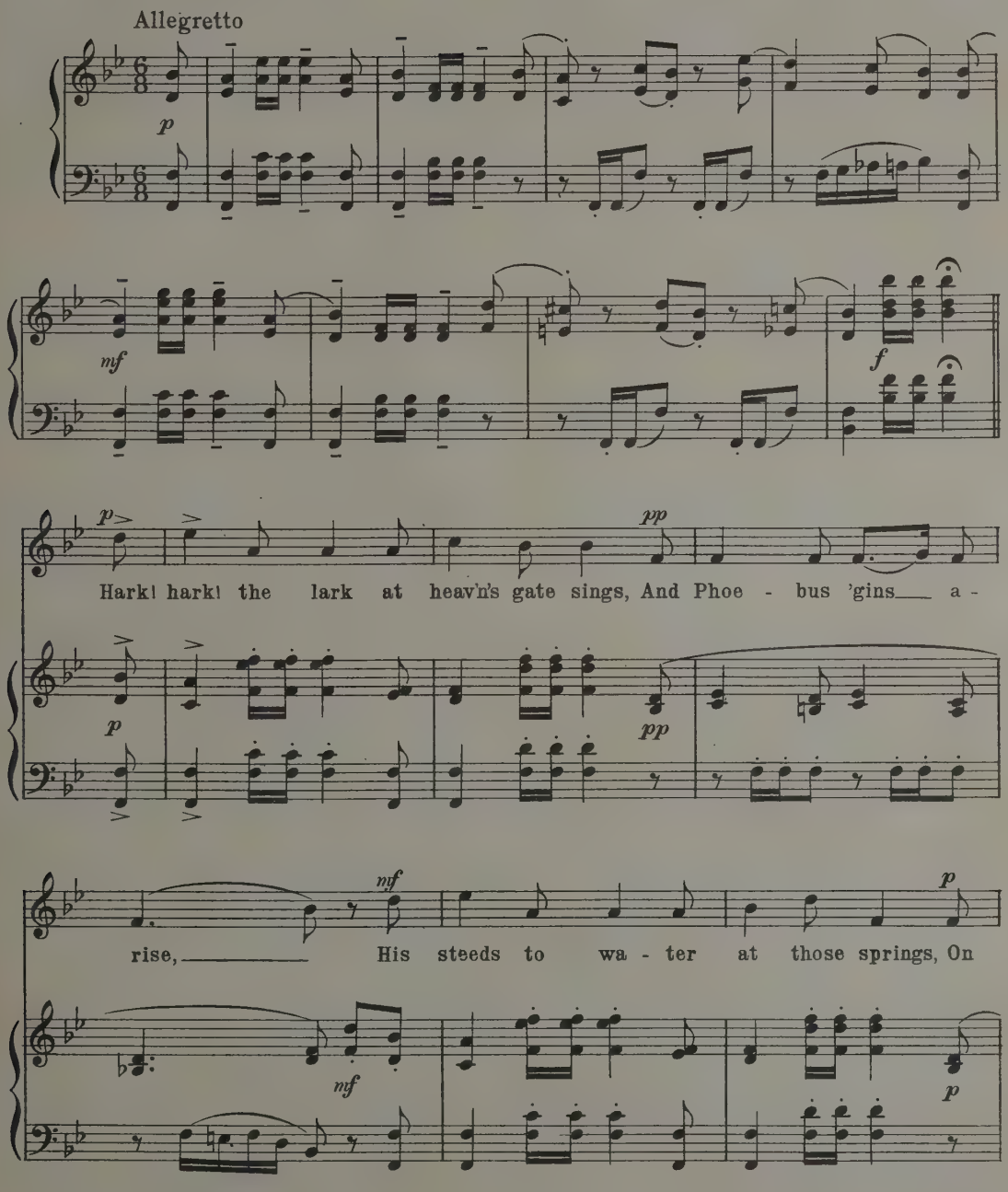
LA VUELTA DE LA PRIMAVERA

THE RETURN OF SPRING

COPIA DE LA PINTURA POR E. BISSON

HARK! HARK! THE LARK!

WILLIAM SHAKESPEARE FRANZ SCHUBERT



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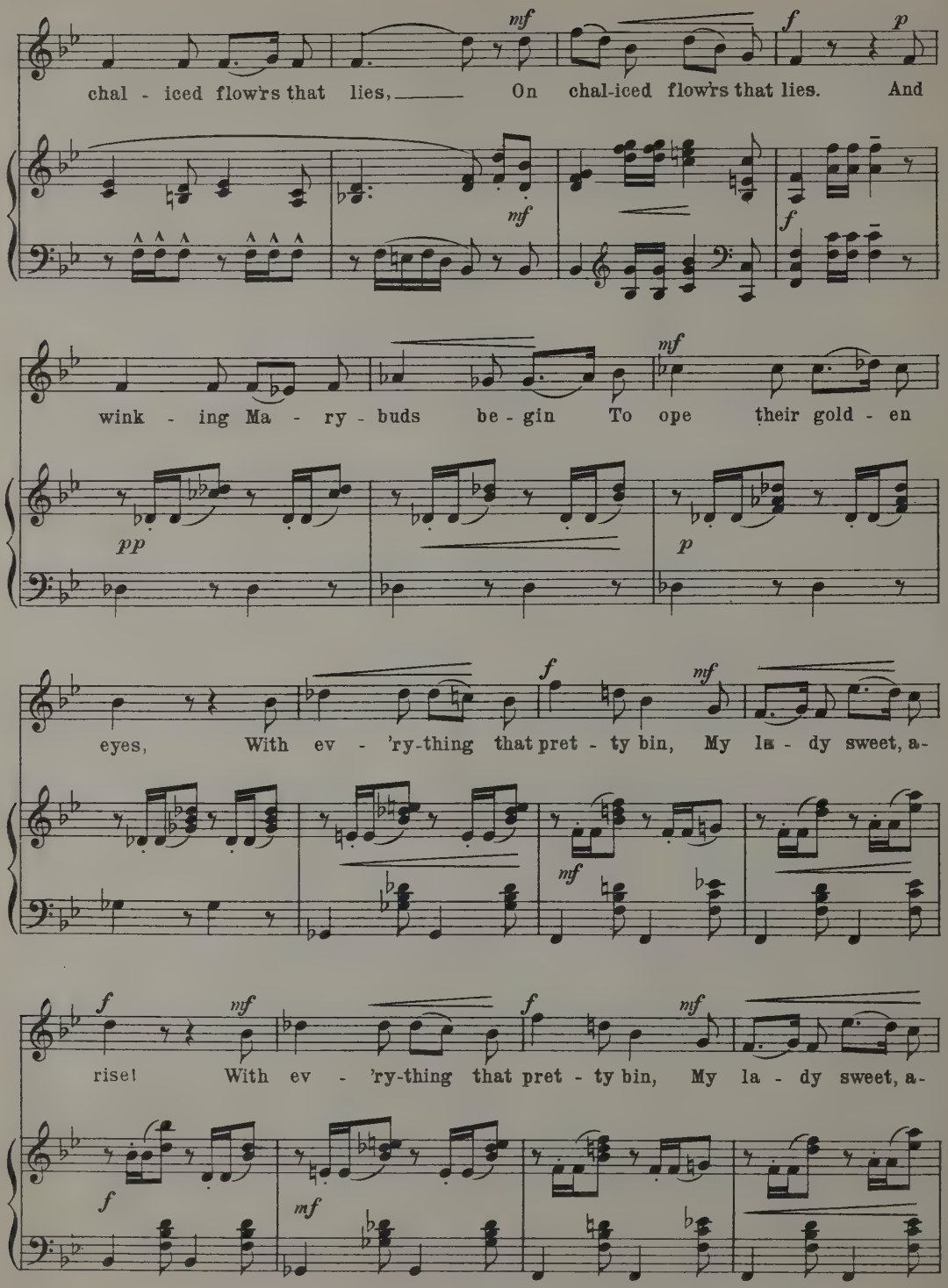
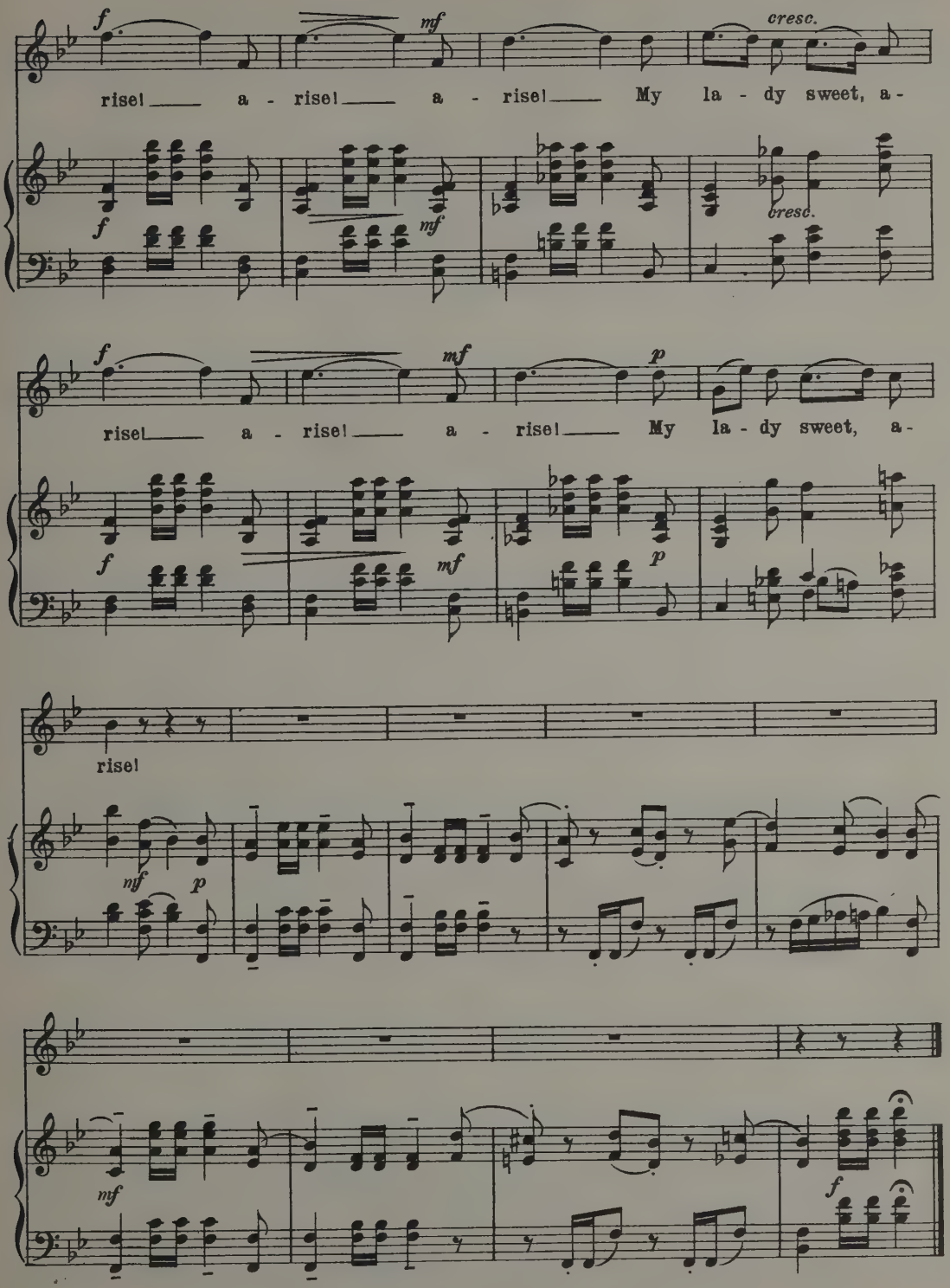
High
(Orig. C maj.)


chal - iced flow'rs that lies, On chal-iced flow'rs that lies. And
wink - ing Ma - ry - buds be - gin To ope their gold - en
eyes, With ev - 'ry-thing that pret - ty bin, My la - dy sweet, a-
rise! With ev - 'ry-thing that pret - ty bin, My la - dy sweet, a-

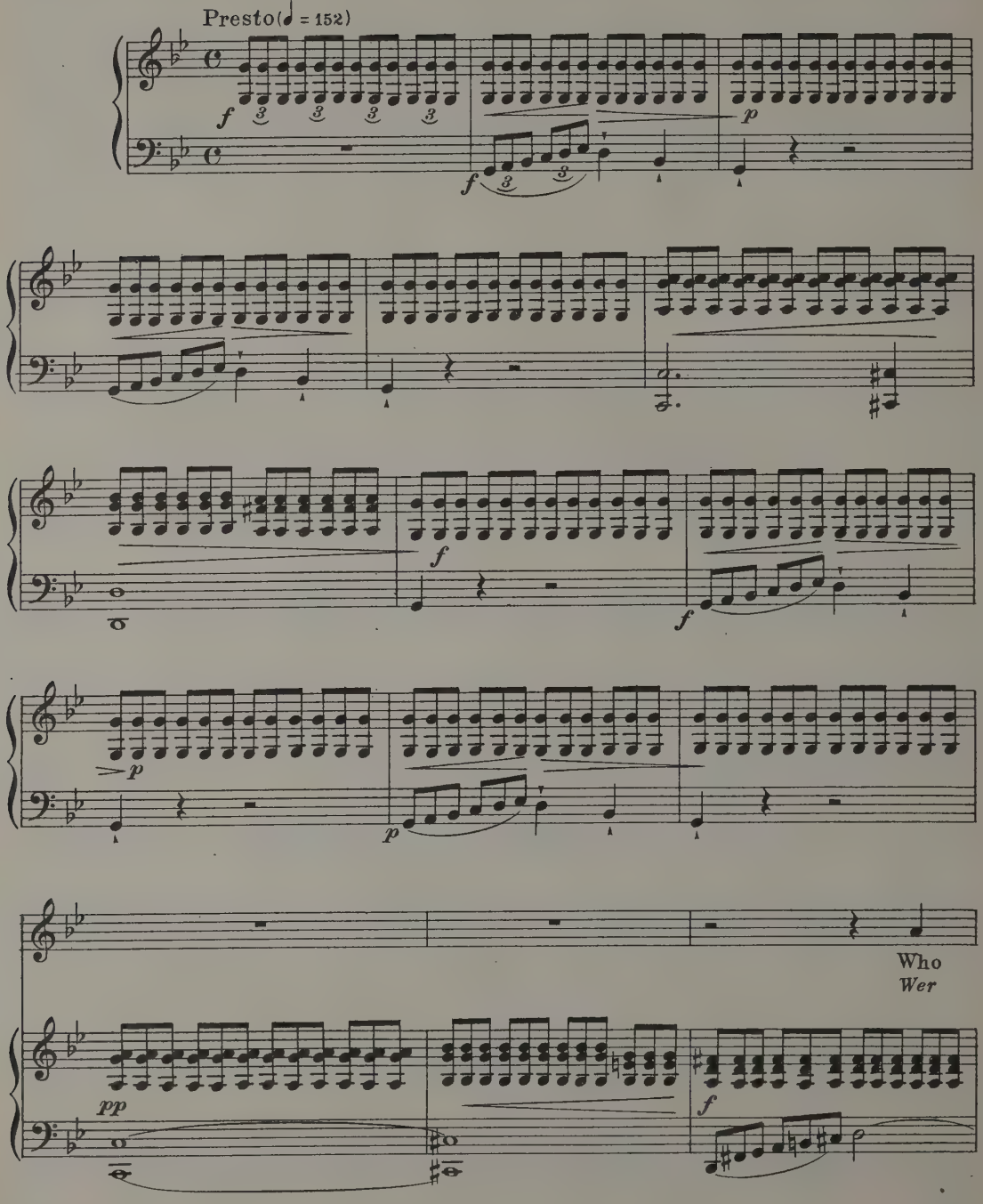

f
mf
cresc.
rise! a - rise! a - rise! My la - dy sweet, a -
f
mf
cresc.
f
mf
p
rise! a - rise! a - rise! My la - dy sweet, a -
f
mf
p
rise!
mf
p
mf
f

THE ERL KING

DER ERLKÖNIG

GOETHE

FRANZ SCHUBERT
Op. 1.



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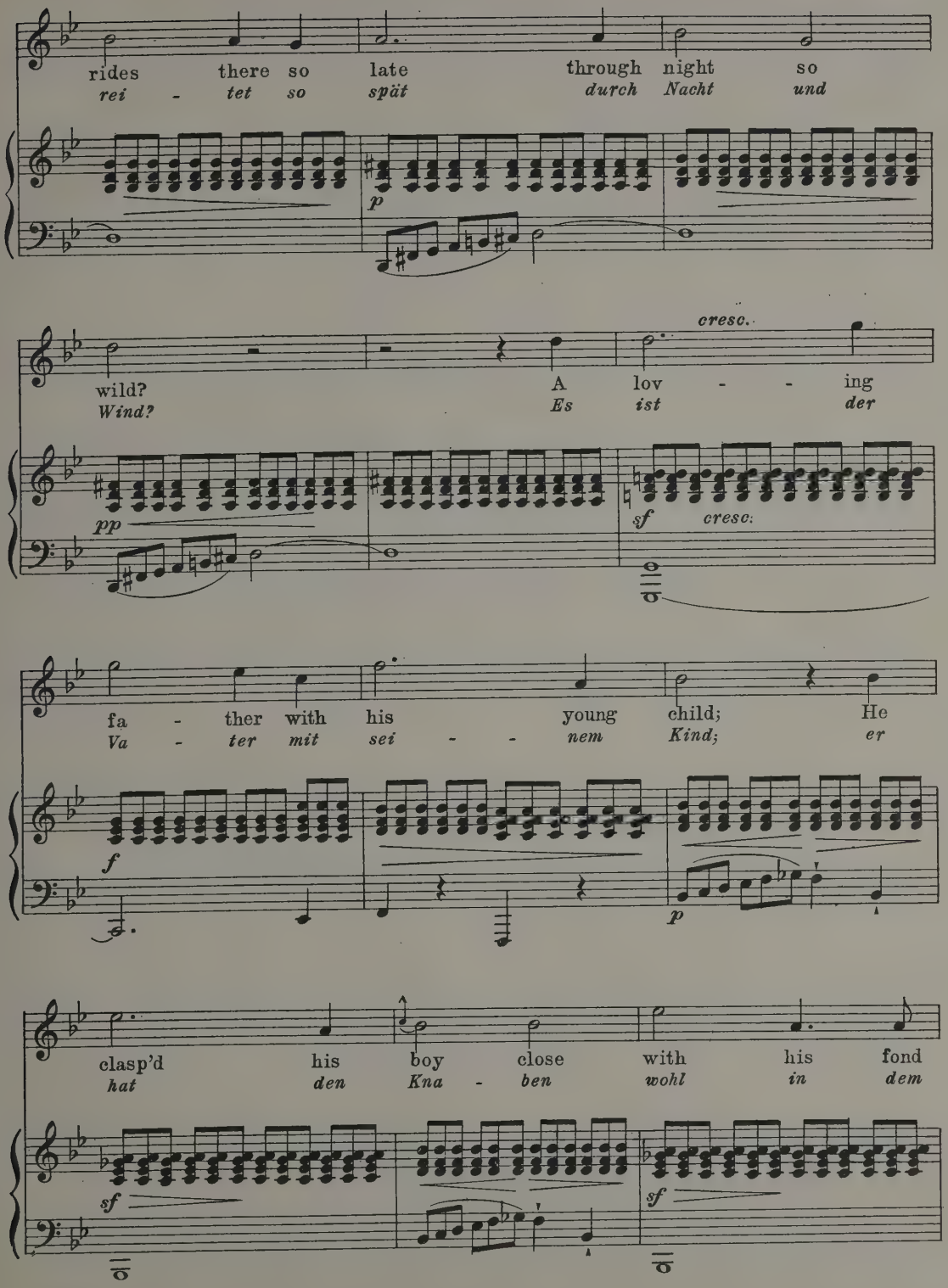
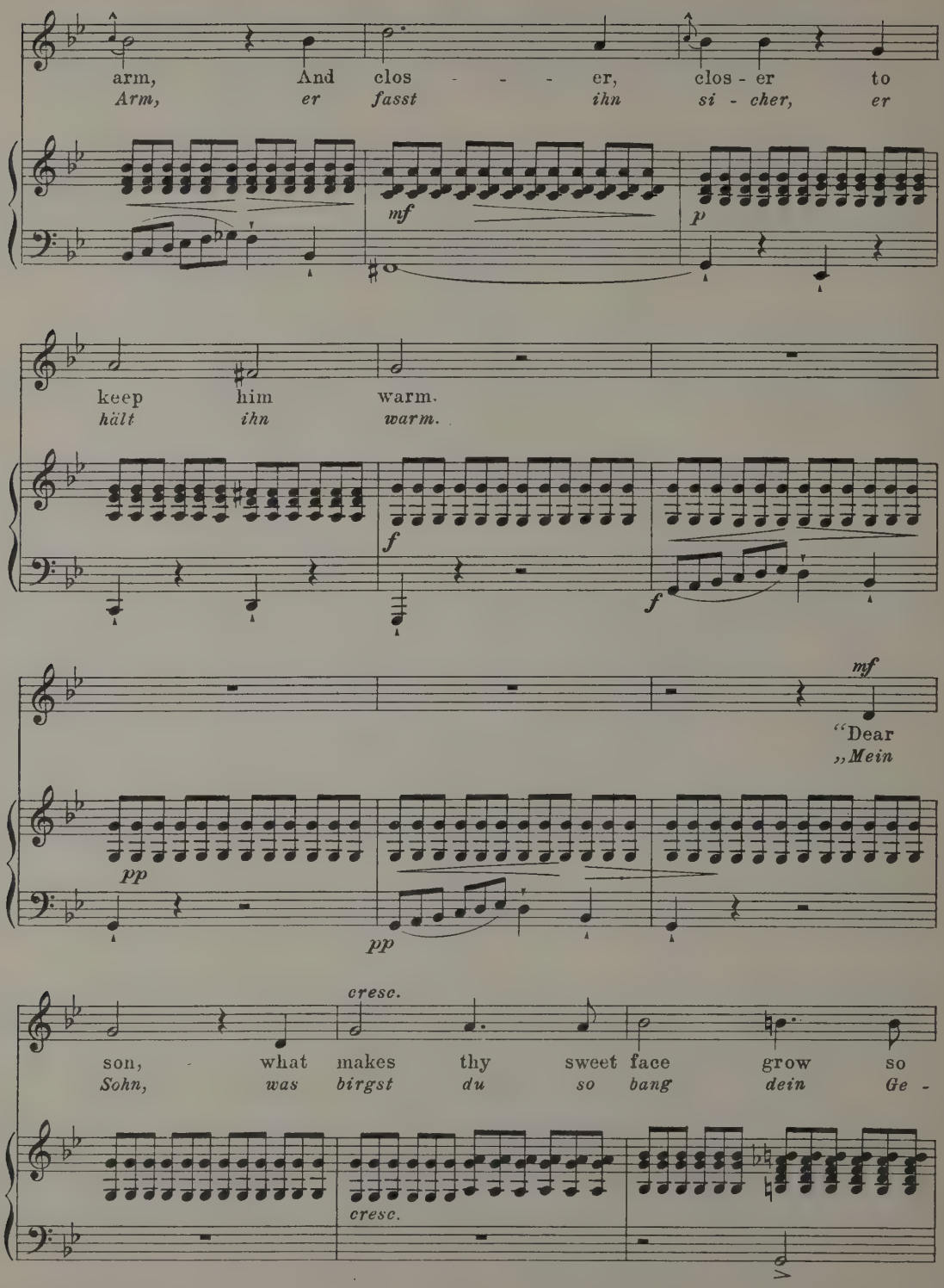
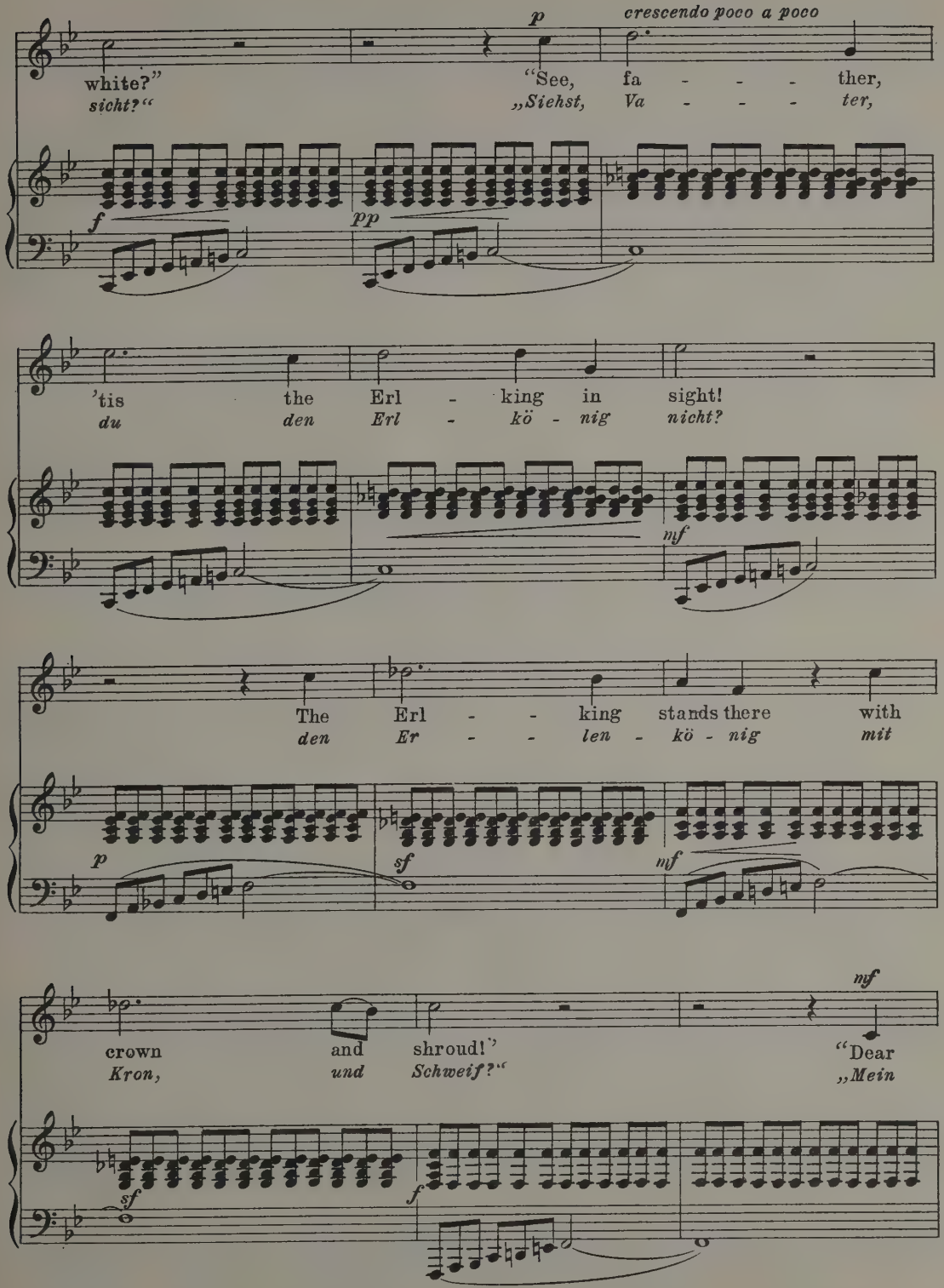
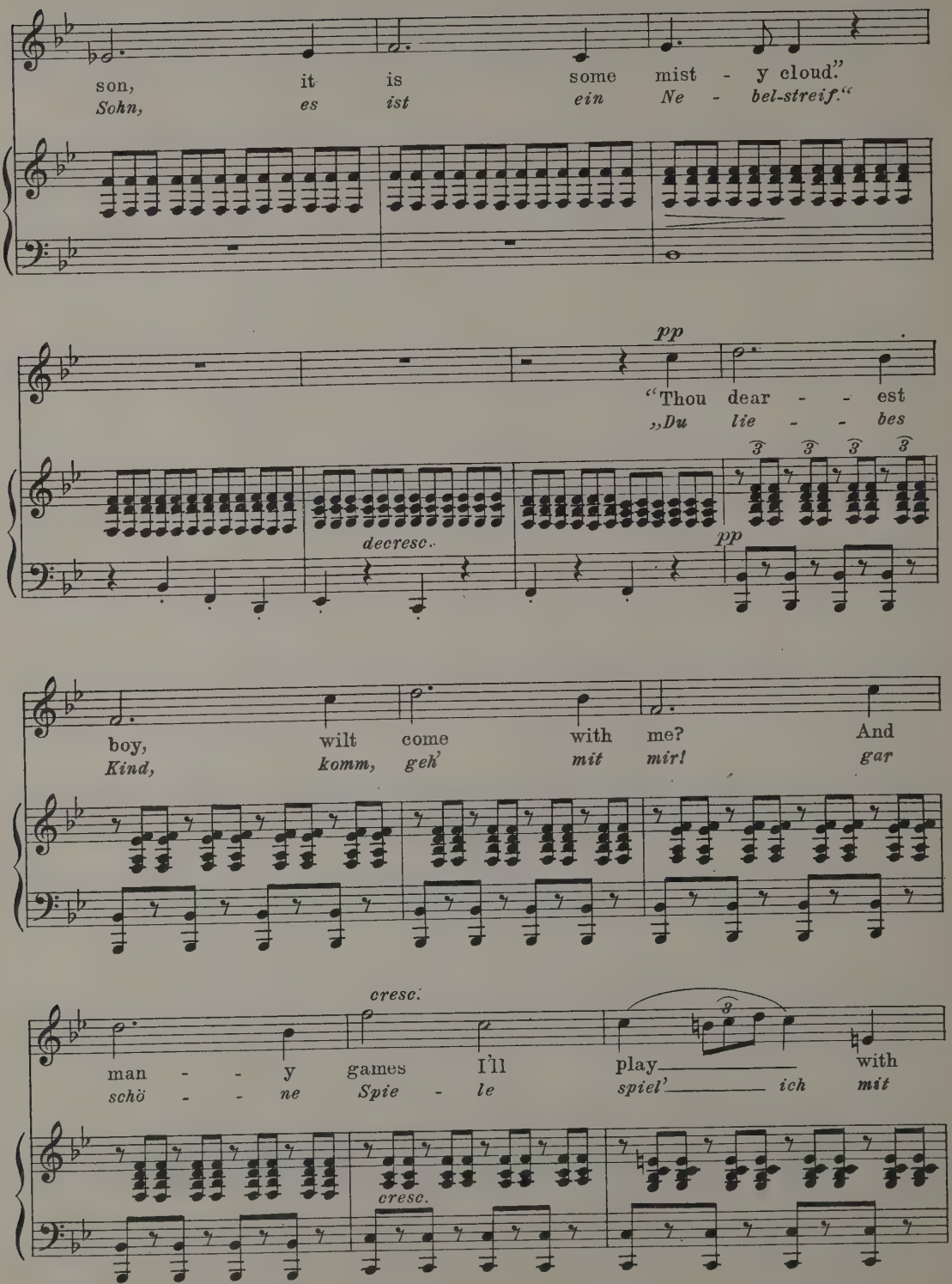
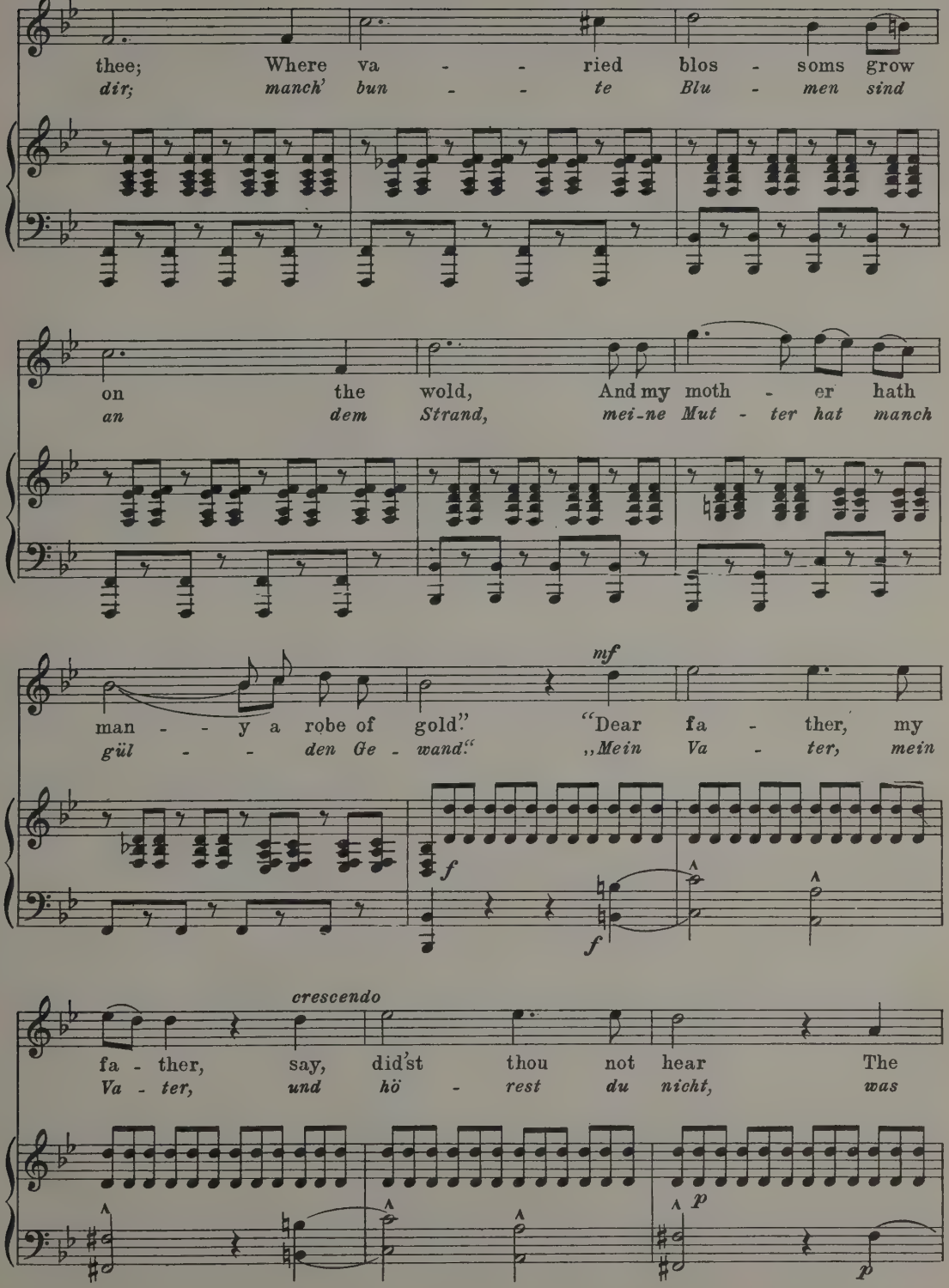
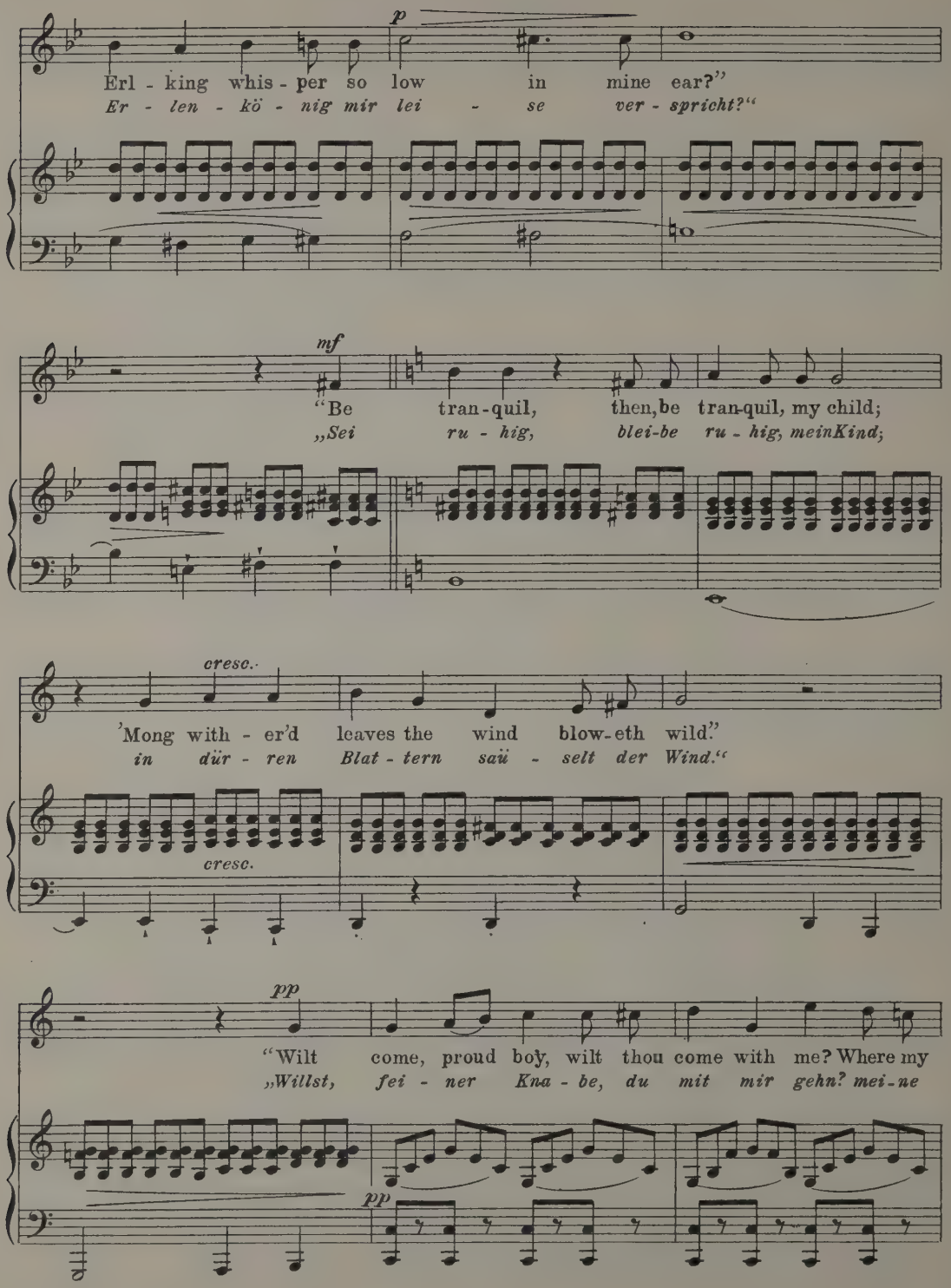
High
(Orig.)

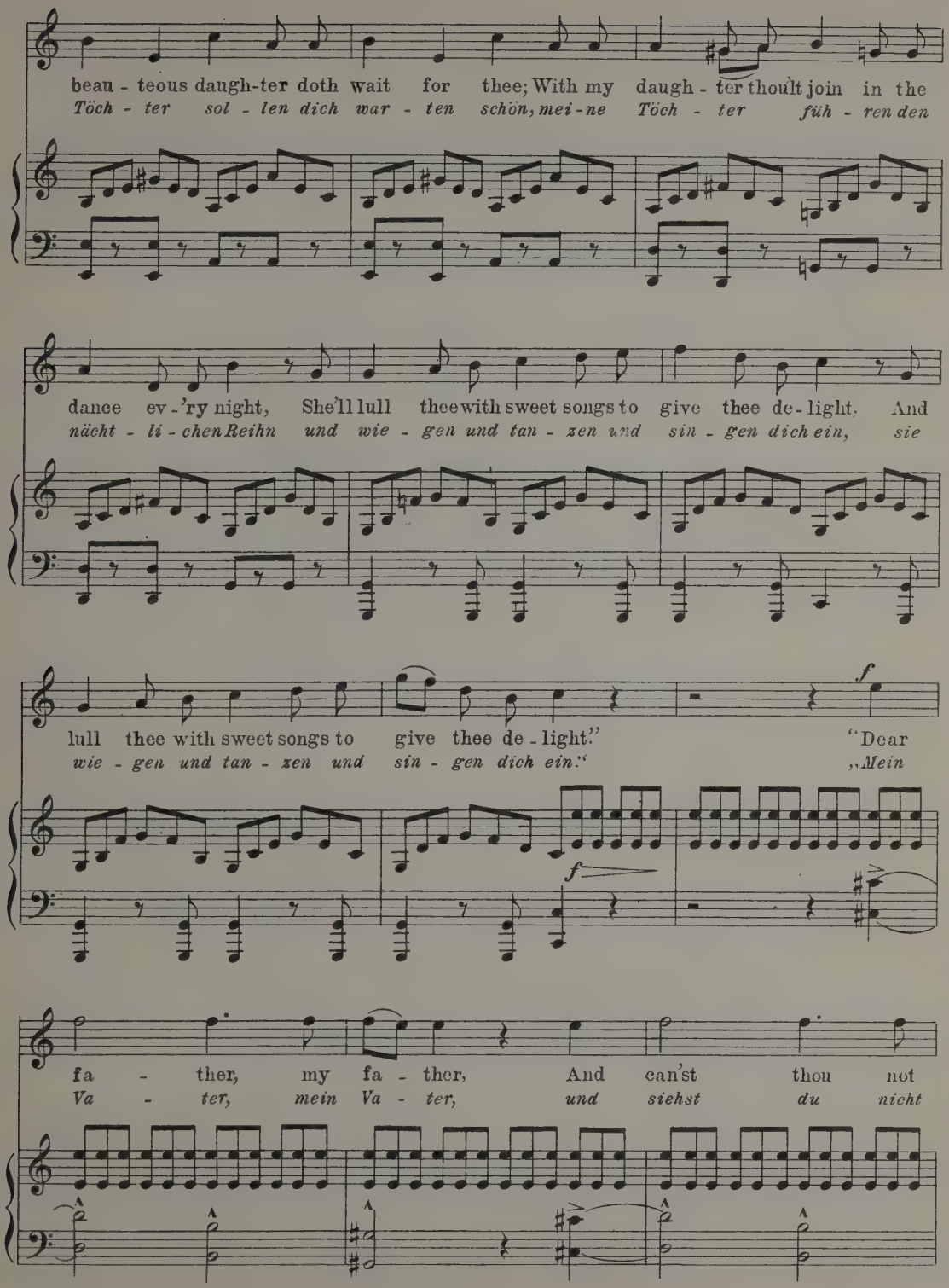

rides there so late through night so
rei - tet so spät durch Nacht und
p
cresc.
wild? A lov - - ing
Wind? Es ist der
pp
sf cresc.
fa - ther with his young child; He
Va - ter mit sei - - nem Kind; er
f
p
clasp'd his boy close with his fond
hat den Kna - ben wohl in dem
sf
sf

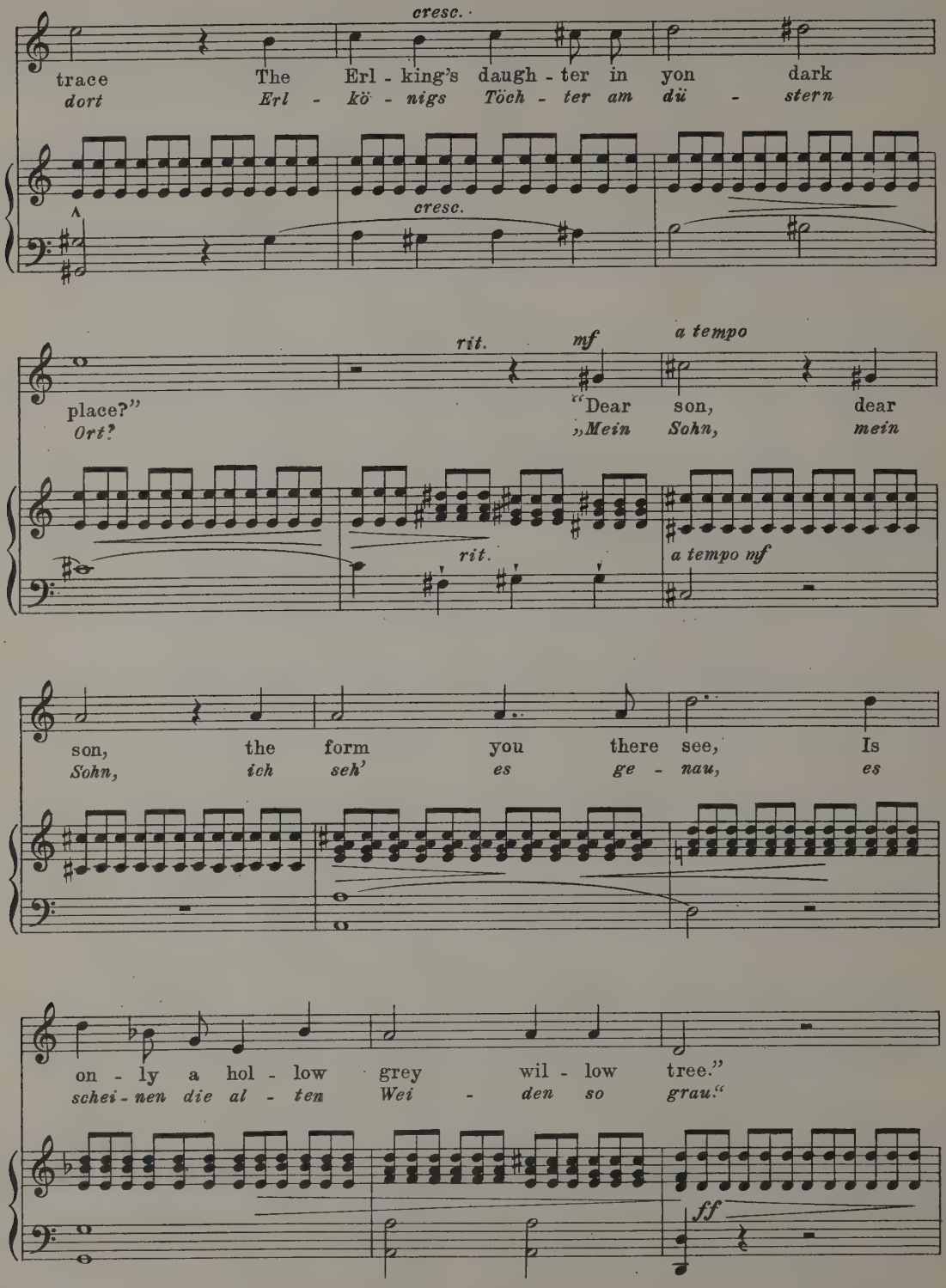

arm, And clos - - - er, clos - er to
Arm, er fasst ihn si - cher, er
mf
p
keep him warm.
hält ihn warm.
f
f
mf
"Dear
„Mein
pp
pp
cresc.
son, what makes thy sweet face grow so
Sohn, was birgst du so bang dein Ge -
cresc.

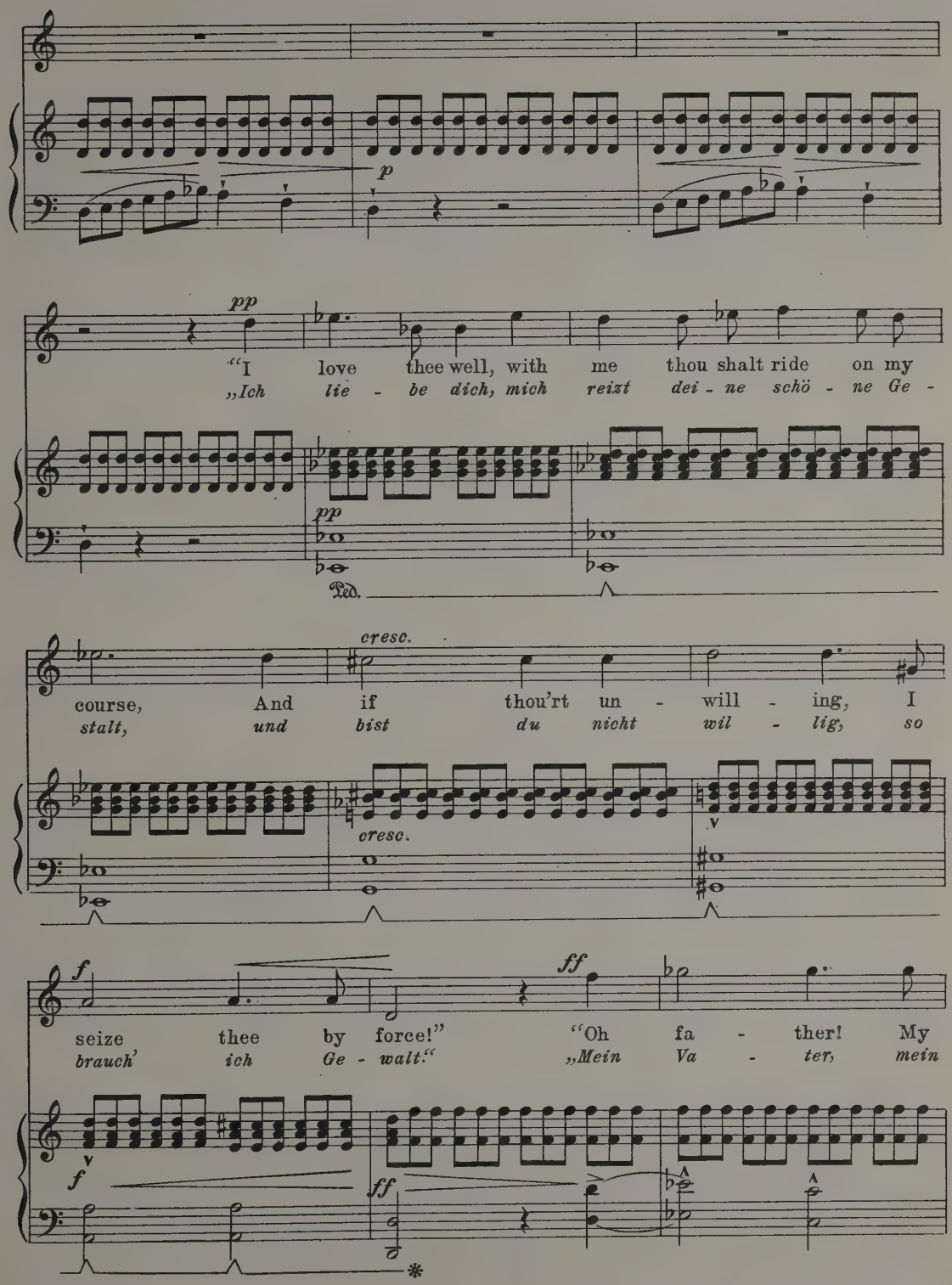

p
crescendo poco a poco
white?"
sicht?"
"See, fa - - - ther,
„Siehst, Va - - - ter,
f
pp
'tis the Erl - king in sight!
du den Erl - kö - nig nicht?
mf
The Erl - - king stands there with
den Er - - len - kö - nig mit
p
sf
mf
crown and shroud!"
Kron, und Schweif?"
mf
"Dear
„Mein
sf
f

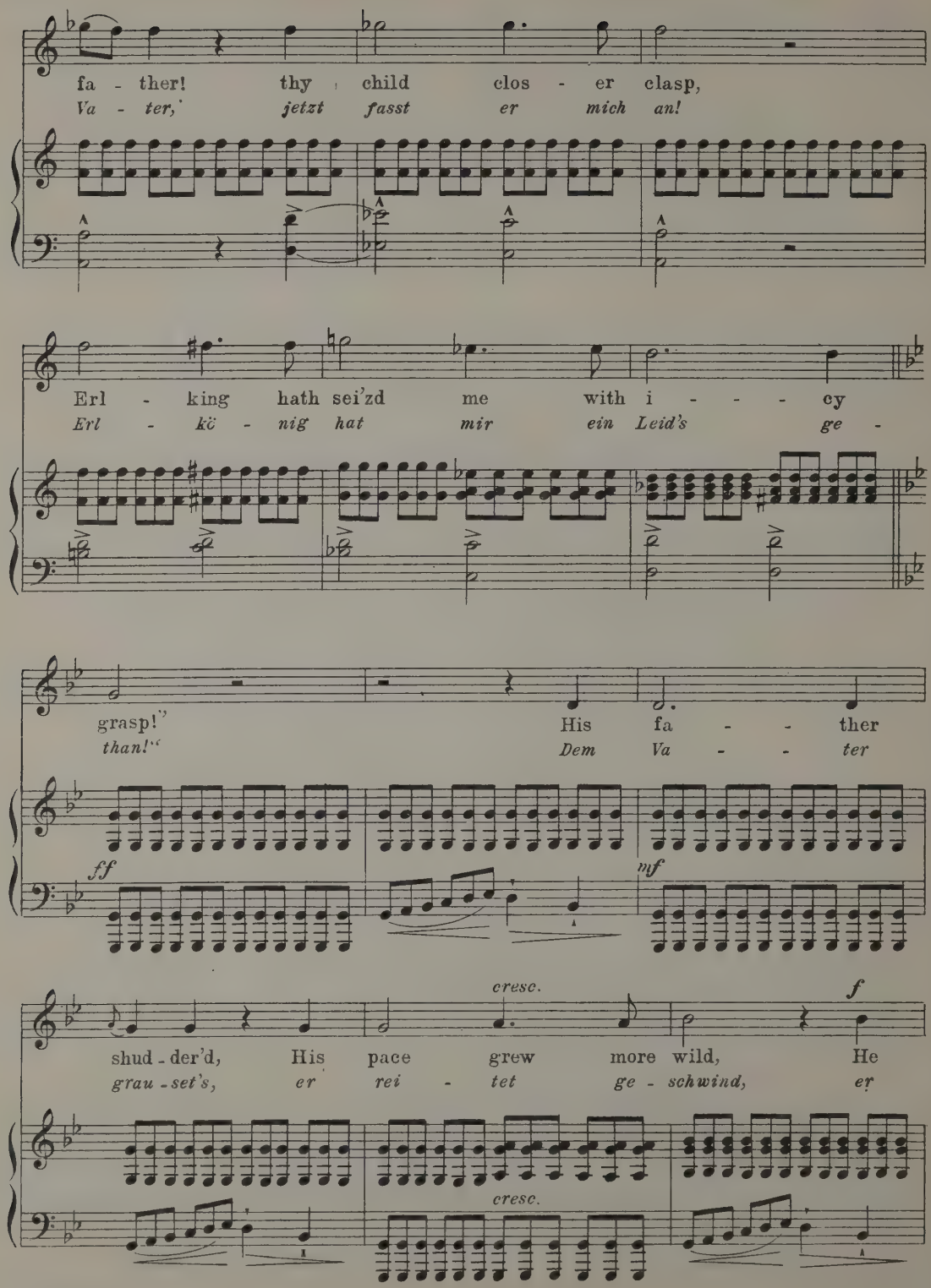

son, it is some mist - y cloud."
Sohn, es ist ein Ne - bel-streif."
pp
"Thou dear - - est
„Du lie - - bes
decresc.
pp
boy, wilt come with me? And
Kind, komm, geh' mit mir! gar
cresc.
man - - y games I'll play with
schö - - ne Spie - le spiel' ich mit
cresc.

thee; Where va - - ried blos - soms grow
dir; manch' bun - - te Blu - men sind
on the wold, And my moth - er hath
an dem Strand, mei-ne Mut - ter hat manch
mf
man - - y a robe of gold." "Dear fa - ther, my
gül - - den Ge - wand." „Mein Va - ter, mein
f
f
crescendo
fa - ther, say, did'st thou not hear The
Va - ter, und hö - rest du nicht, was
p
p

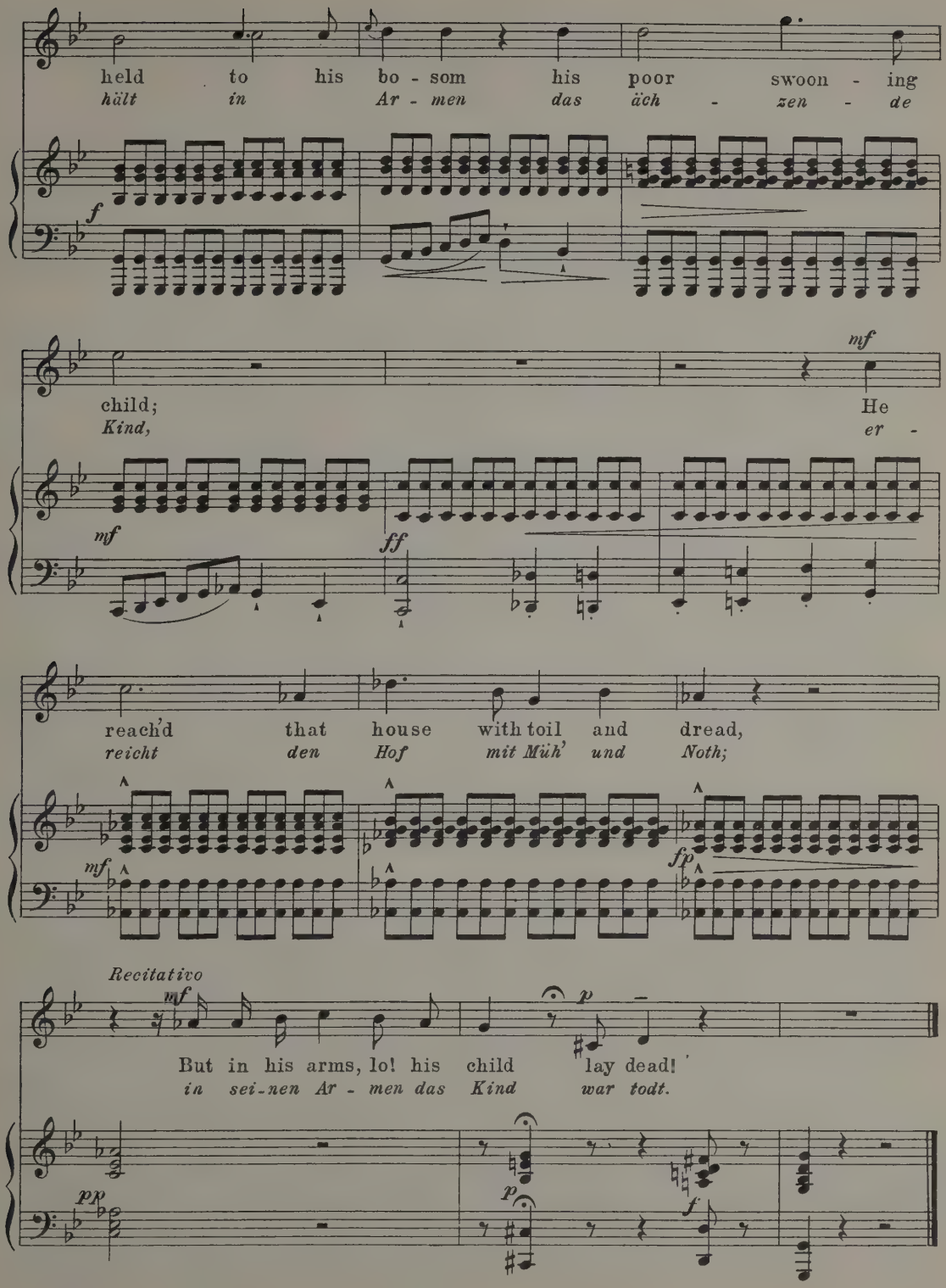

p
Erl - king whis - per so low in mine ear?"
Er - len - kö - nig mir lei - se ver - spricht?"
mf
"Be tran-quil, then, be tran-quil, my child;
„Sei ru - hig, blei-be ru - hig, mein Kind;
cresc.
'Mong with - er'd leaves the wind blow-eth wild."
in dür - ren Blat - tern saü - selt der Wind."
cresc.
pp
"Wilt come, proud boy, wilt thou come with me? Where my
„Willst, fei - ner Kna - be, du mit mir gehn? mei - ne
pp


beau - teous daugh-ter doth wait for thee; With my daugh - ter thou'lt join in the
Töch - ter sol - len dich war - ten schön, mei - ne Töch - ter füh - ren den
dance ev - 'ry night, She'll lull thee with sweet songs to give thee de - light. And
nächt - li - chen Reihn und wie - gen und tan - zen und sin - gen dich ein, sie
lull thee with sweet songs to give thee de - light." "Dear
wie - gen und tan - zen und sin - gen dich ein." „Mein
f
f
fa - ther, my fa - ther, And can'st thou not
Va - ter, mein Va - ter, und siehst du nicht


cresc.
trace The Erl - king's daugh - ter in yon dark
dort Erl - kö - nigs Töch - ter am dü - stern
cresc.
rit. mf a tempo
place?" "Dear son, dear
Ort? „Mein Sohn, mein
rit.
a tempo mf
son, the form you there see, Is
Sohn, ich seh' es ge - nau, es
on - ly a hol - low grey wil - low tree."
schei - nen die al - ten Wei - den so grau."
ff


p
pp
"I love thee well, with me thou shalt ride on my
„Ich lie - be dich, mich reizt dei - ne schö - ne Ge -
pp
Ped.
cresc.
course, And if thou'rt un - will - ing, I
stalt, und bist du nicht wil - lig, so
cresc.
f
ff
seize thee by force!" "Oh fa - ther! My
brauch' ich Ge - walt!" „Mein Va - ter, mein
f
ff


fa - ther! thy child clos - er clasp,
Va - ter,' jetzt fasst er mich an!
Erl - king hath sei'zd me with i - - - cy
Erl - kö - nig hat mir ein Leid's ge -
grasp!"
than!"
His fa - - ther
Dem Va - - ter
ff
mf
cresc.
f
shud - der'd, His pace grew more wild, He
grau - set's, er rei - tet ge - schwind, er
cresc.

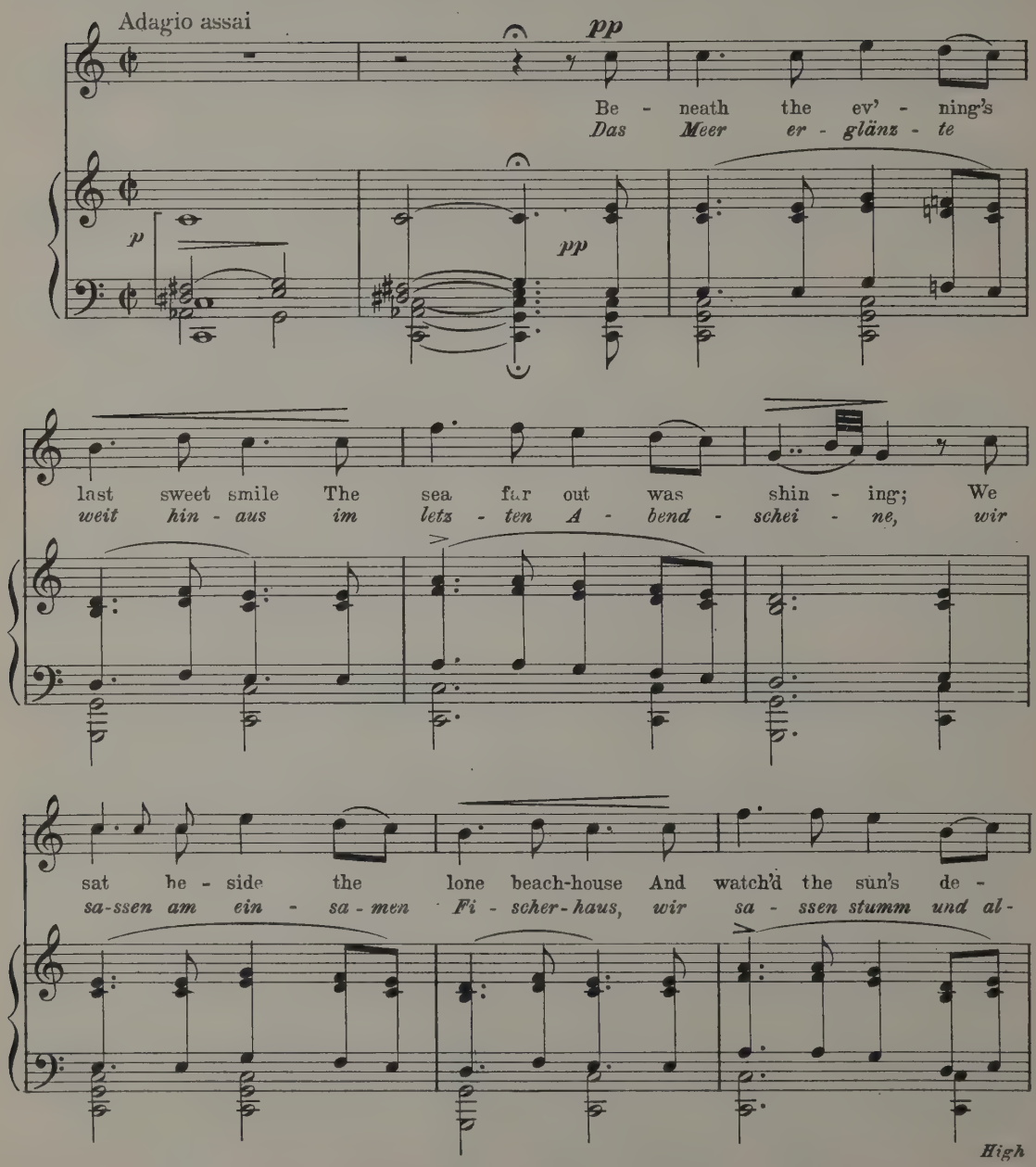

held to his bo - som his poor swoon - ing
hält in Ar - men das äch - zen - de
f
child; He
Kind, er -
mf
ff
reach'd that house with toil and dread,
reicht den Hof mit Müh' und Noth;
mf
fp
Recitativo
mf
p
But in his arms, lo! his child lay dead!
in sei-nen Ar - men das Kind war todt.
pp
p
f

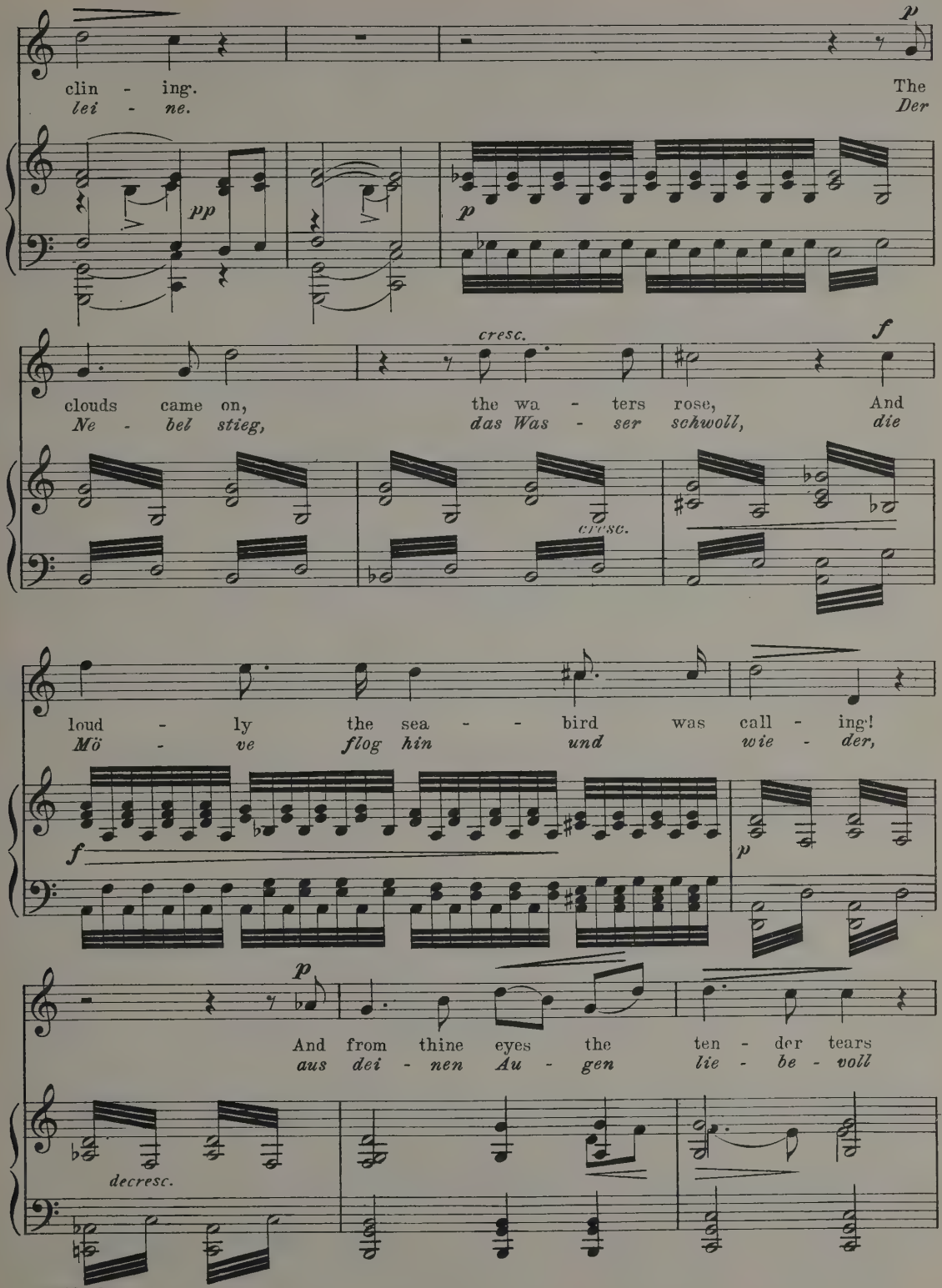
BY THE SEA

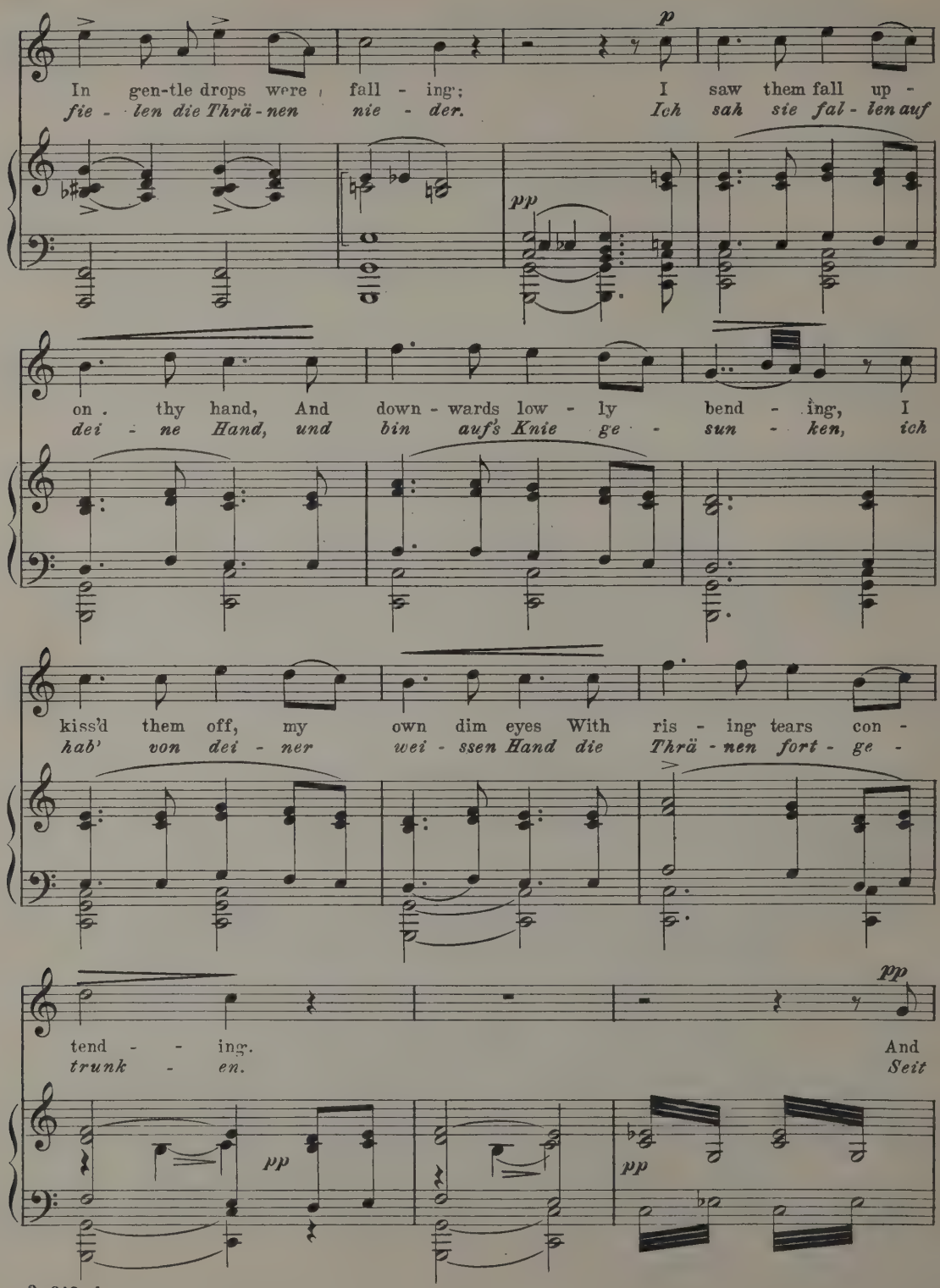
AM MEER

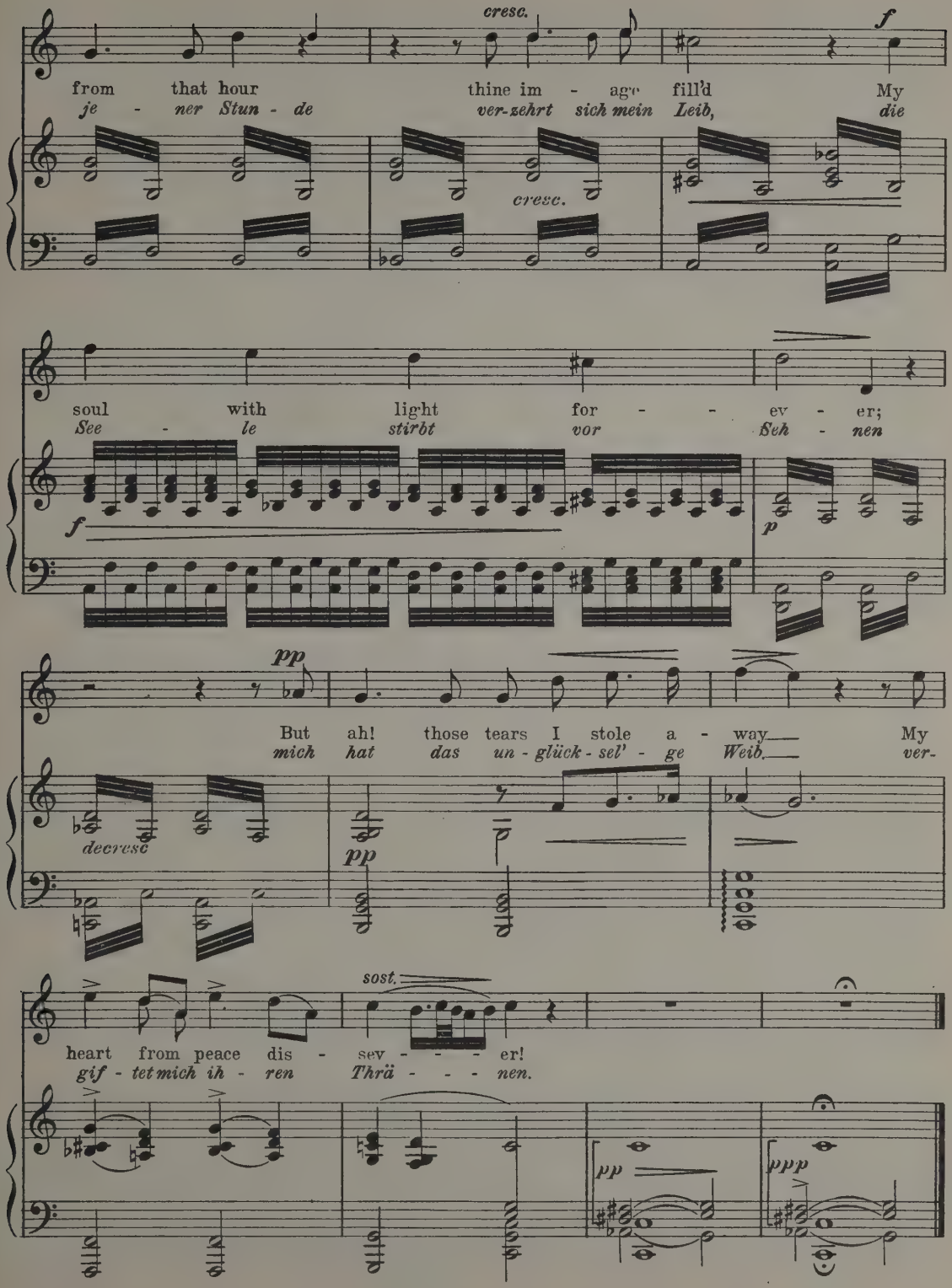
HEINE

FRANZ SCHUBERT


Adagio assai
pp
Be - neath the ev' - ning's
Das Meer er - glänz - te
p
pp
last sweet smile The sea far out was shin - ing; We
weit hin - aus im letz - ten A - bend - schei - ne, wir
sat be - side the lone beach-house And watch'd the sun's de -
sa-ssen am ein - sa - men Fi - scher-haus, wir sa - ssen stumm und al -
High


clin - ing.
lei - ne.
The
Der
pp
p
cresc.
f
clouds came on,
Ne - bel stieg,
the wa - ters rose,
das Was - ser schwoll,
And
die
cresc.
loud - ly the sea - - bird was call - ing!
Mö - ve flog hin und wie - der,
f
p
p
And from thine eyes the ten - der tears
aus dei - nen Au - gen lie - be - voll
decresc.


p
In gen-tle drops were fall - ing; I saw them fall up -
fie - len die Thrä-nen nie - der. Ich sah sie fal - len auf
pp
on thy hand, And down - wards low - ly bend - ing, I
dei - ne Hand, und bin auf's Knie ge - sun - ken, ich
kiss'd them off, my own dim eyes With ris - ing tears con -
hab' von dei - ner wei - ssen Hand die Thrä - nen fort - ge -
pp
tend - - ing. And
trunk - en. Seit
pp
pp

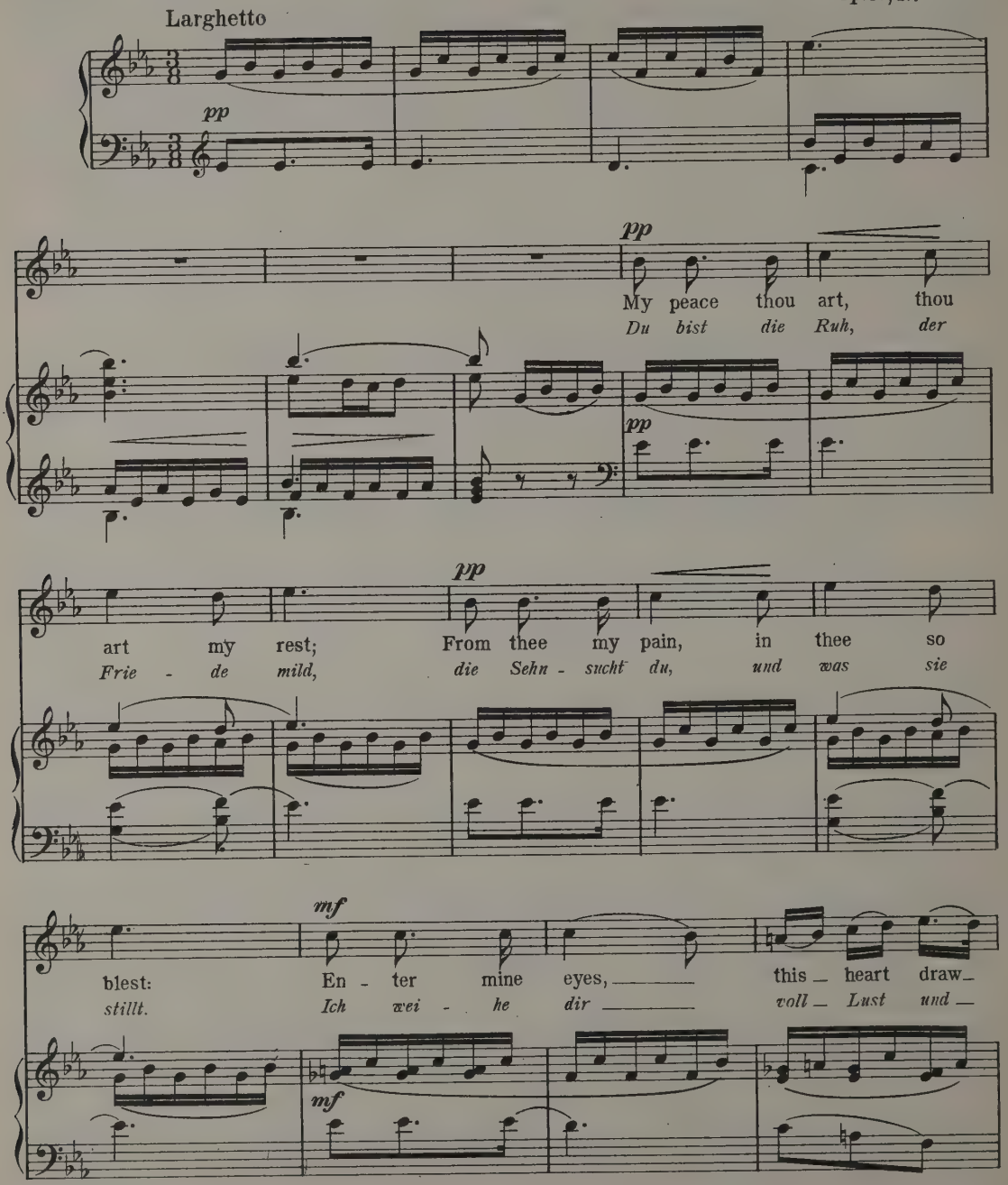

cresc.
f
from that hour thine im - age fill'd My
je - ner Stun - de ver-zehrt sich mein Leib, die
cresc.
soul with light for - - ev - er;
See - le stirbt vor Seh - nen
f
p
pp
But ah! those tears I stole a - way My
mich hat das un - glück - sel' - ge Weib. ver-
decresc
pp
sost.
heart from peace dis - sev - - - er!
gif - tet mich ih - ren Thrä - - - nen.
pp
ppp

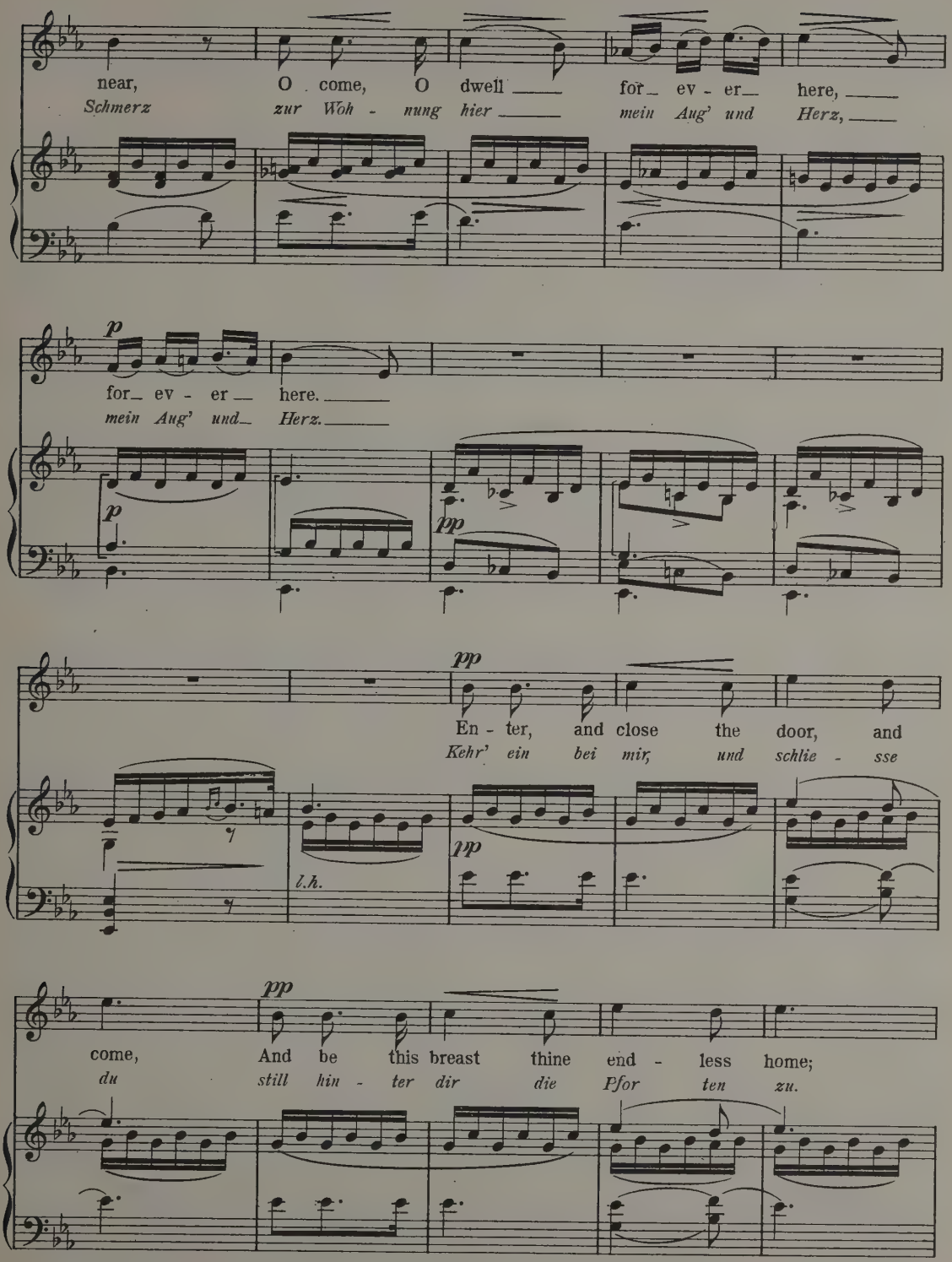
MY PEACE THOU ART

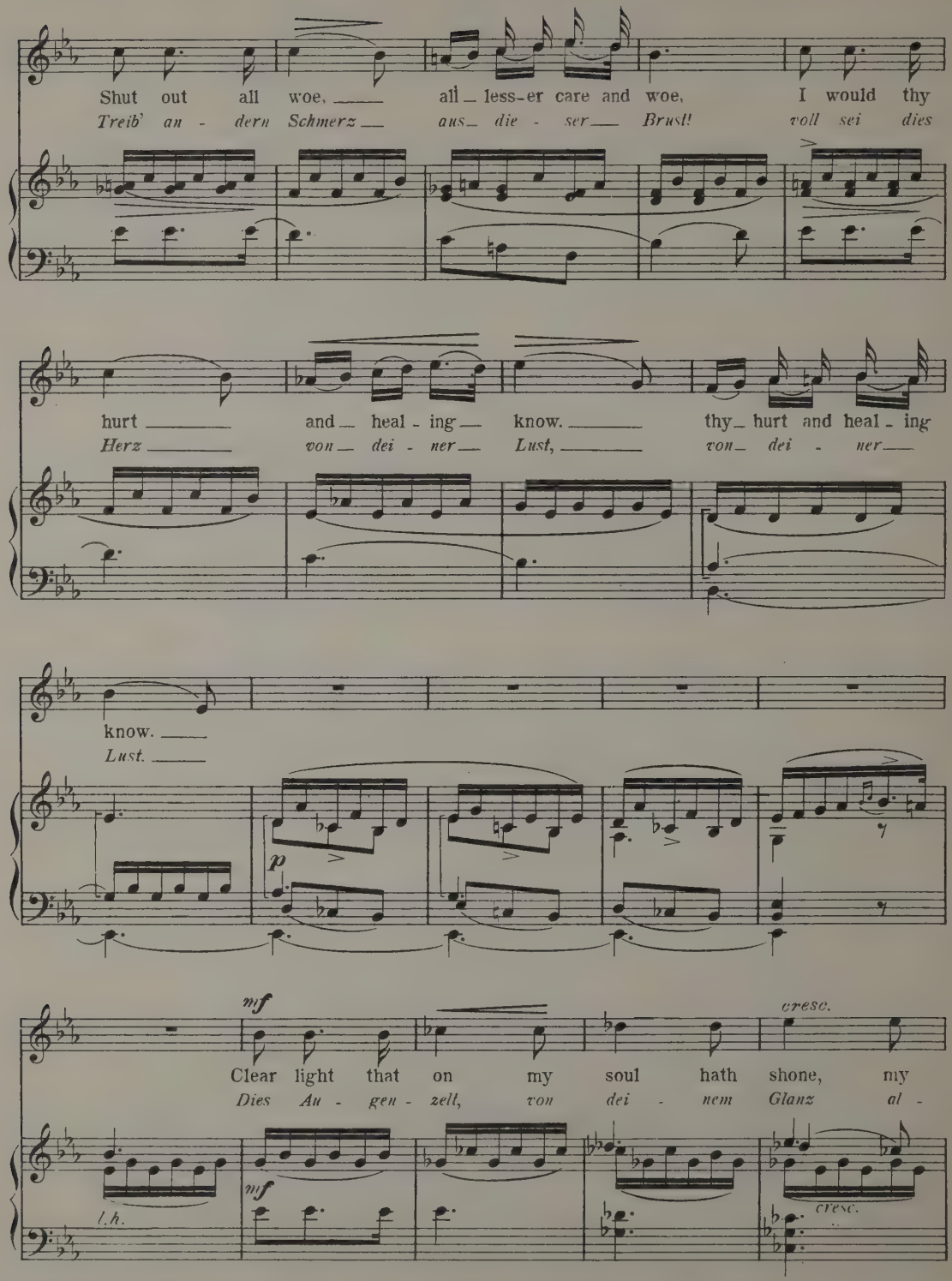
DU BIST DIE RÜH'

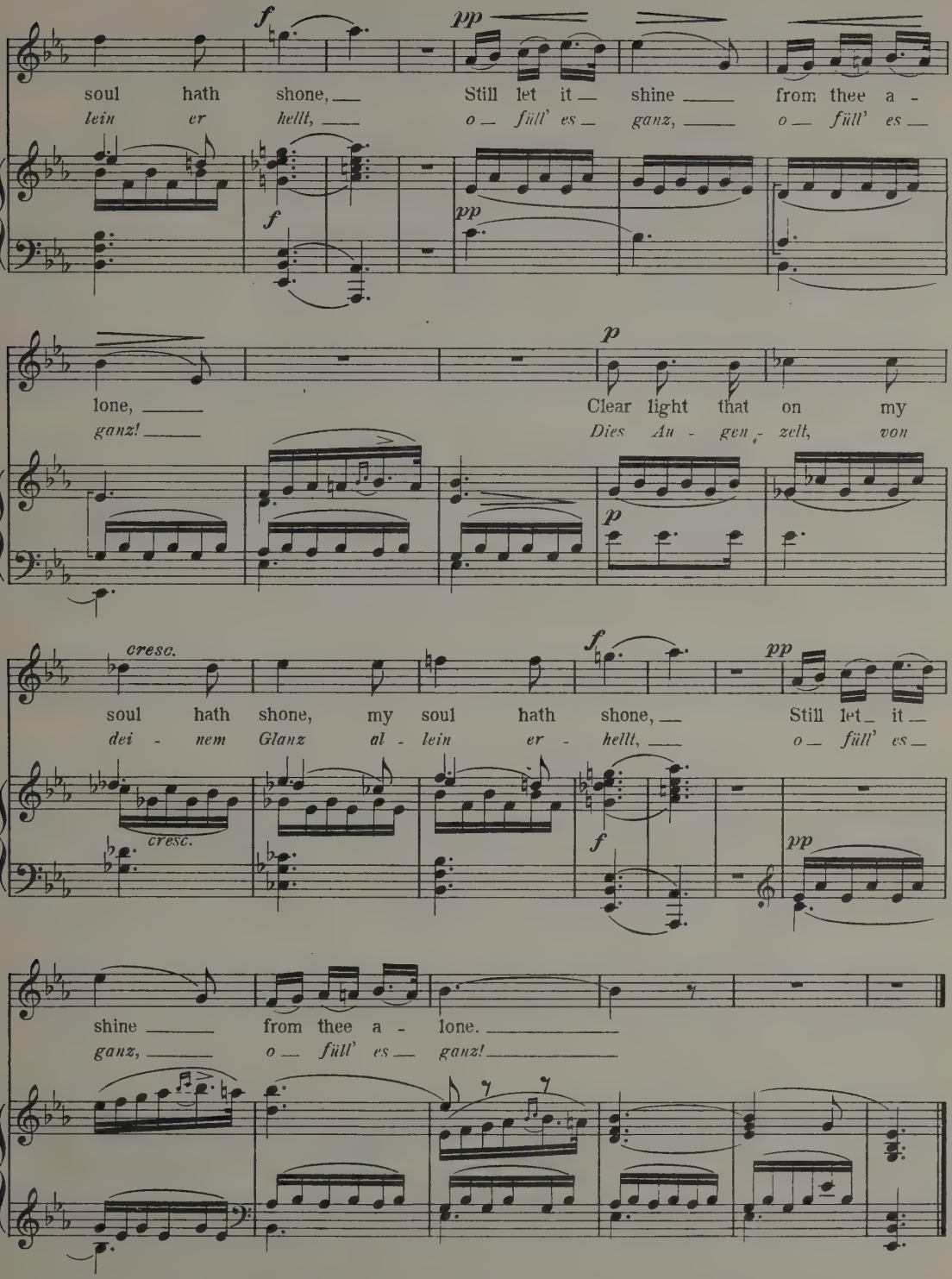
FRIEDRICH RÜCKERT

FRANZ SCHUBERT
Op. 59, № 3.


Larghetto
pp
pp
My peace thou art, thou
Du bist die Ruh, der
pp
art my rest; From thee my pain, in thee so
Frie - de mild, die Sehn - sucht du, und was sie
mf
blest: En - ter mine eyes, this heart draw -
stillt. Ich wei - he dir voll Lust und
mf


near, O come, O dwell for ev - er here,
Schmerz zur Woh - nung hier mein Aug' und Herz,
p
for ev - er here.
mein Aug' und Herz.
p
pp
pp
En - ter, and close the door, and
Kehr' ein bei mir, und schlie - sse
l.h.
pp
pp
come, And be this breast thine end - less home;
du still hin - ter dir die Pfor ten zu.


Shut out all woe, all less-er care and woe, I would thy
Treib' an - dern Schmerz aus die - ser Brust! voll sei dies
hurt and heal - ing know. thy hurt and heal - ing
Herz von dei - ner Lust, von dei - ner
know.
Lust.
p
mf
cresc.
Clear light that on my soul hath shone, my
Dies Au - gen - zell, von dei - nem Glanz al -
l.h.
mf
cresc.

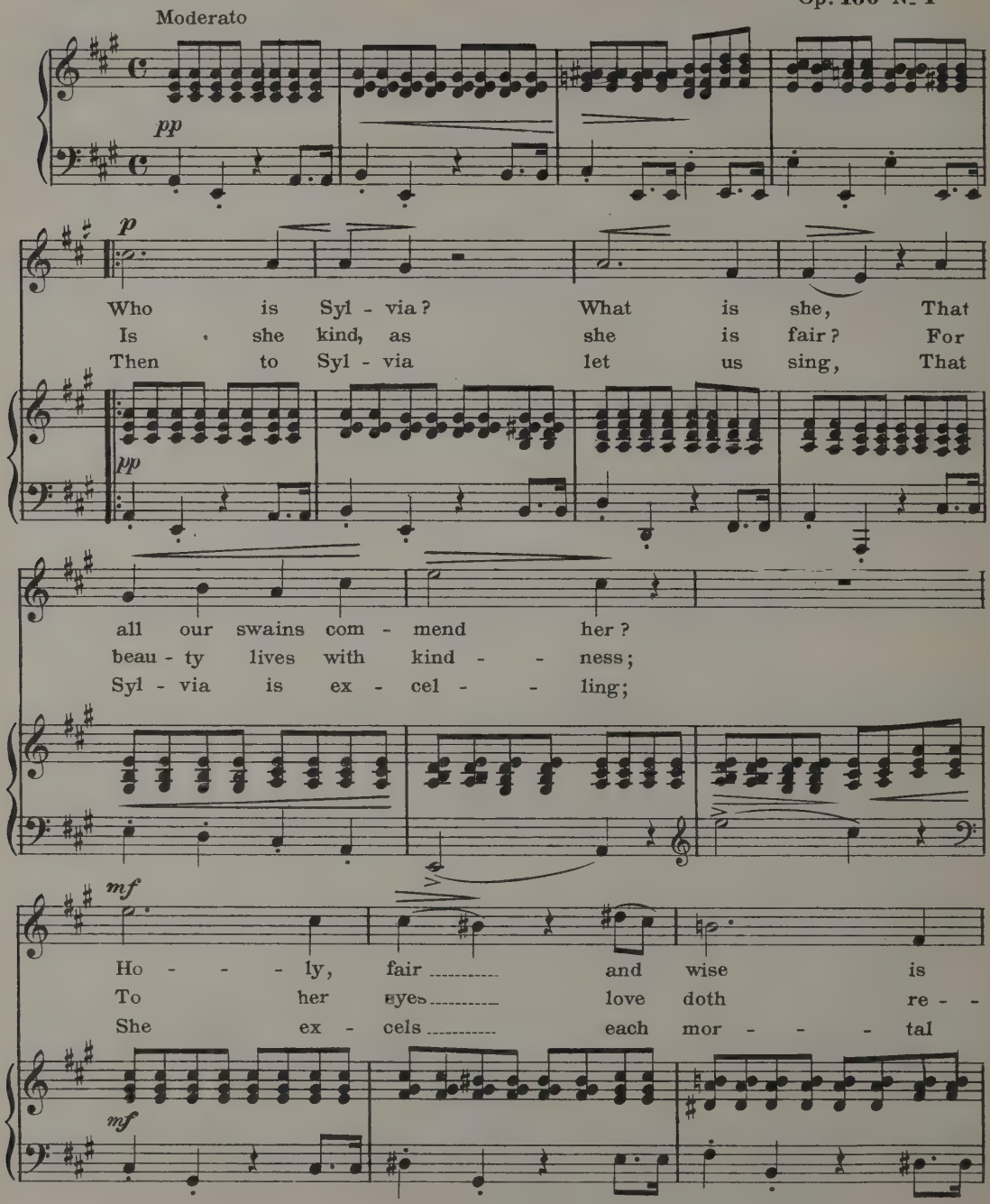

soul hath shone, Still let it shine from thee a -
lein er hellt, o — füll' es — ganz, o — füll' es —
lone, Clear light that on my
ganz! Dies Au - gen - zelt, von
soul hath shone, my soul hath shone, Still let it
dei - nem Glanz al - lein er - hellt, o — füll' es —
shine from thee a - lone.
ganz, o — füll' es — ganz!

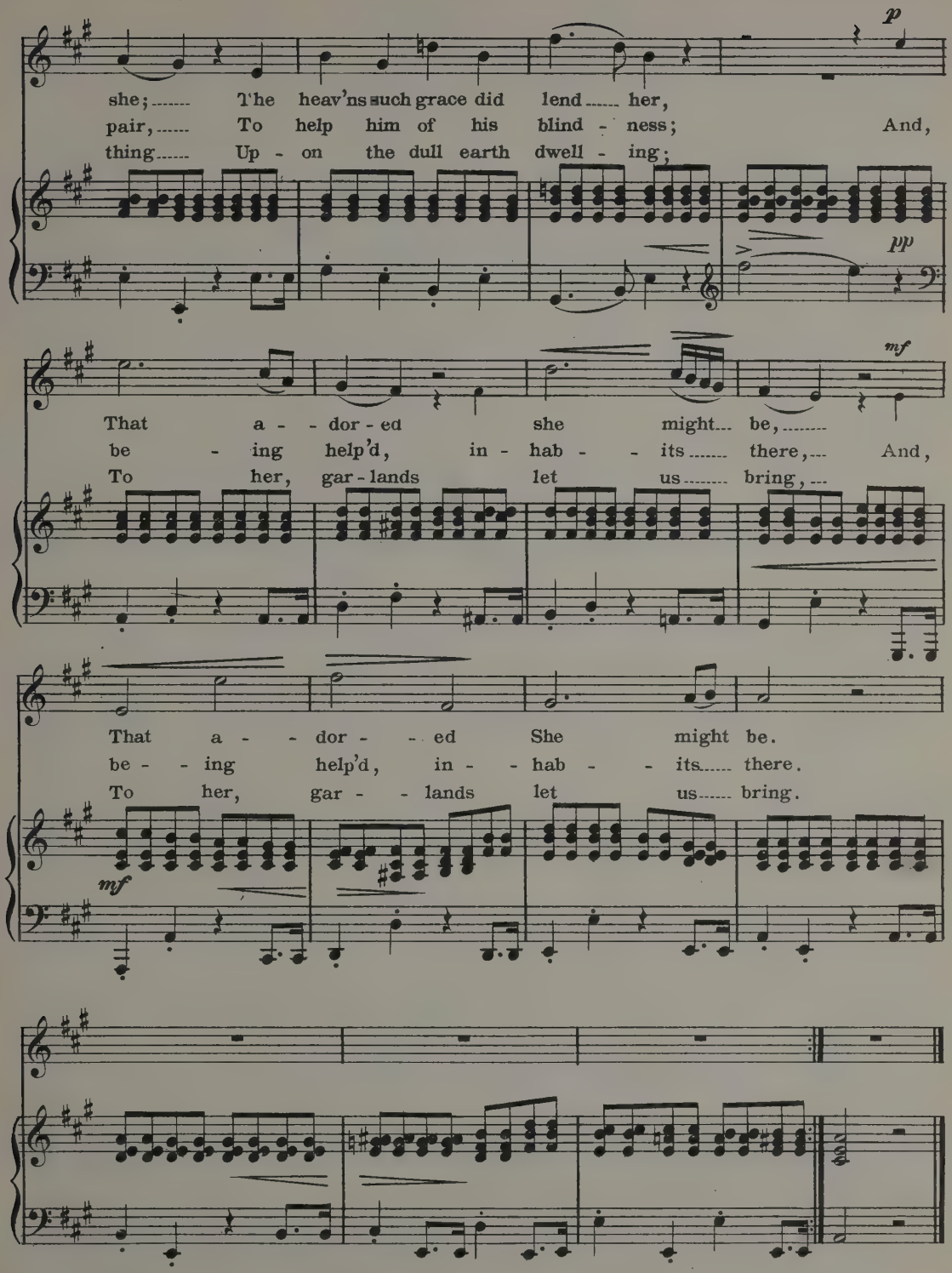
WHO IS SYLVIA?

WER IST SYLVIA?

WILLIAM SHAKESPEARE

FRANZ SCHUBERT
Op. 106 No. 4


Moderato
pp
p
Who is Syl - via? What is she, That all our swains com - mend her?
Is she kind, as she is fair? For beau - ty lives with kind - - ness;
Then to Syl - via let us sing, That Syl - via is ex - cel - - ling;
pp
mf
Ho - - - ly, fair ..... and wise is
To her eyes ..... love doth re - -
She ex - cels ..... each mor - - - tal
mf


p
she; The heav'ns such grace did lend her,
pair, To help him of his blind - ness; And,
thing Up - on the dull earth dwell - ing;
pp
mf
That a - dor - ed she might be,
be - ing help'd, in - hab - its there, And,
To her, gar - lands let us bring,
That a - dor - ed She might be.
be - ing help'd, in - hab - its there.
To her, gar - lands let us bring.
mf

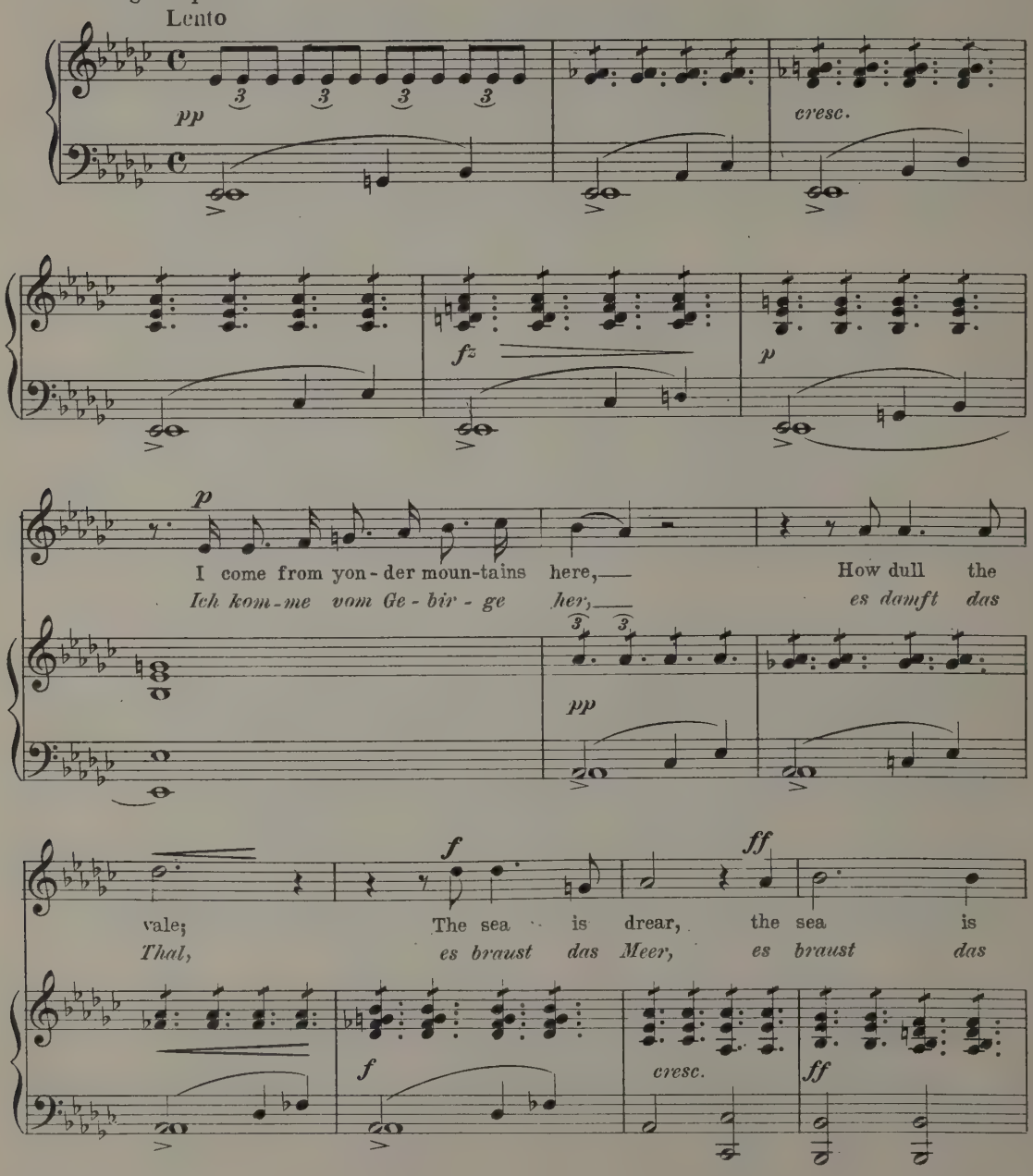
THE WANDERER

DER WANDERER

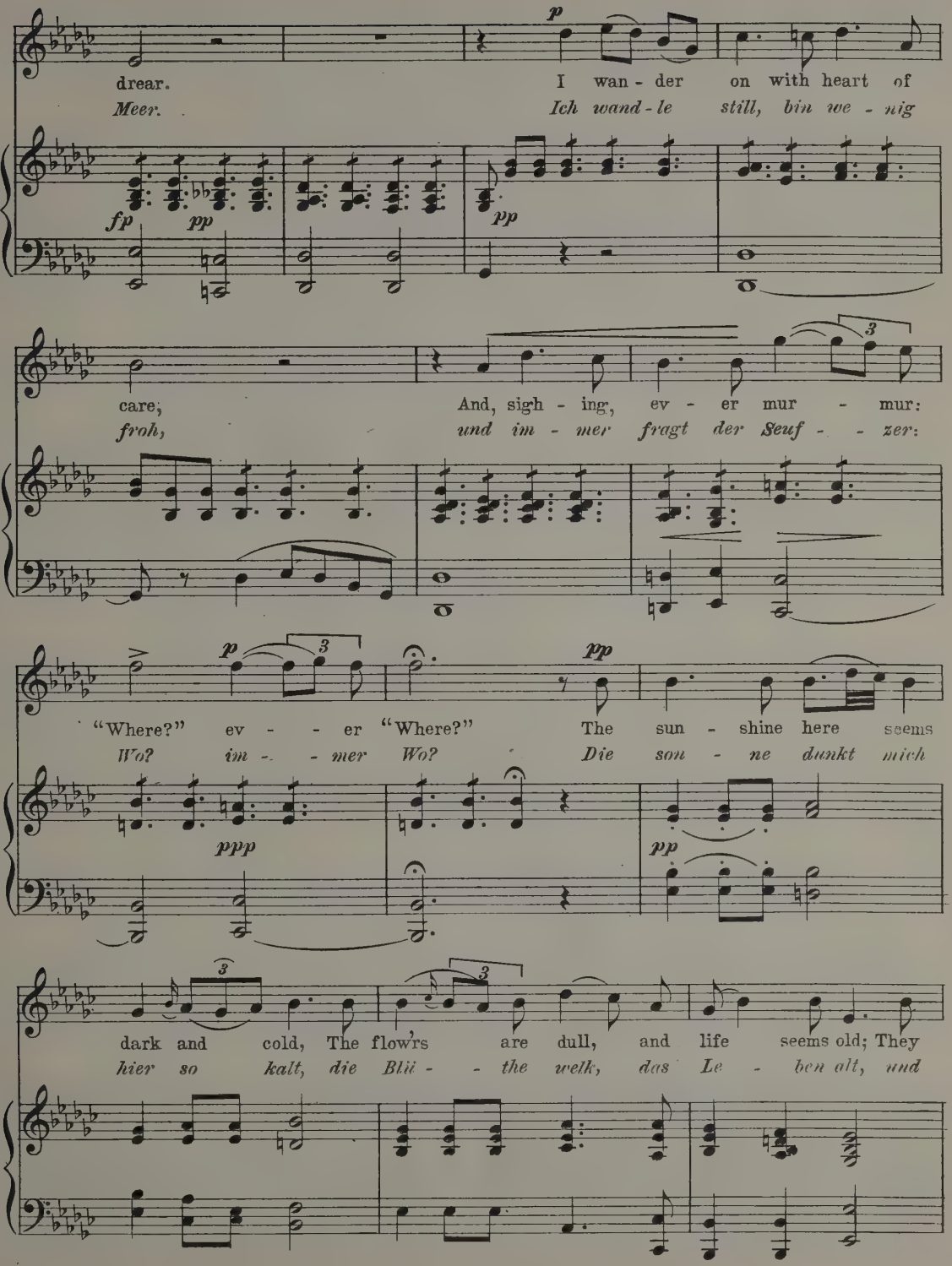
GEORG FILLIPP SCHMIDT
English version by
George Cooper

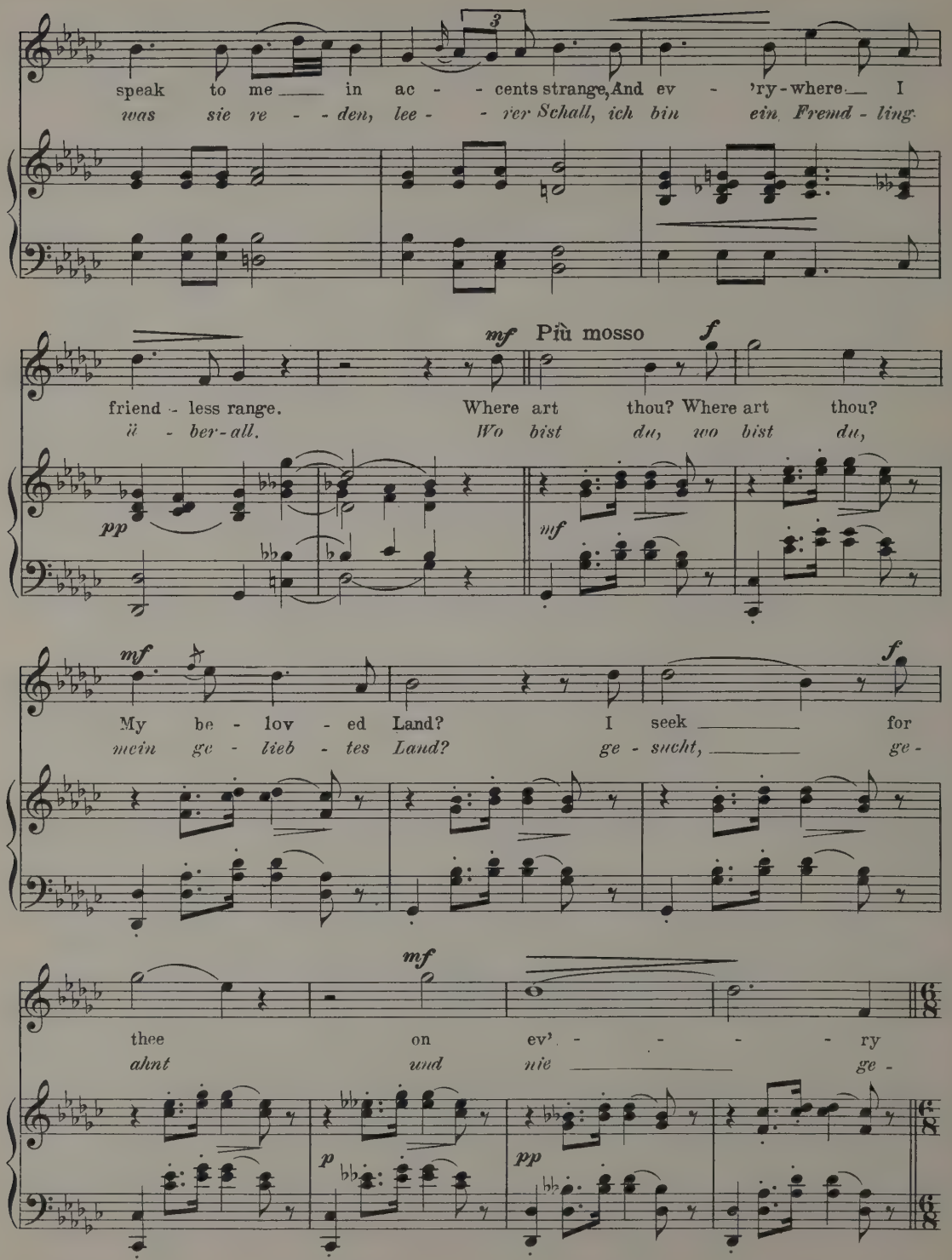
FRANZ SCHUBERT
Op. 4, № 1.

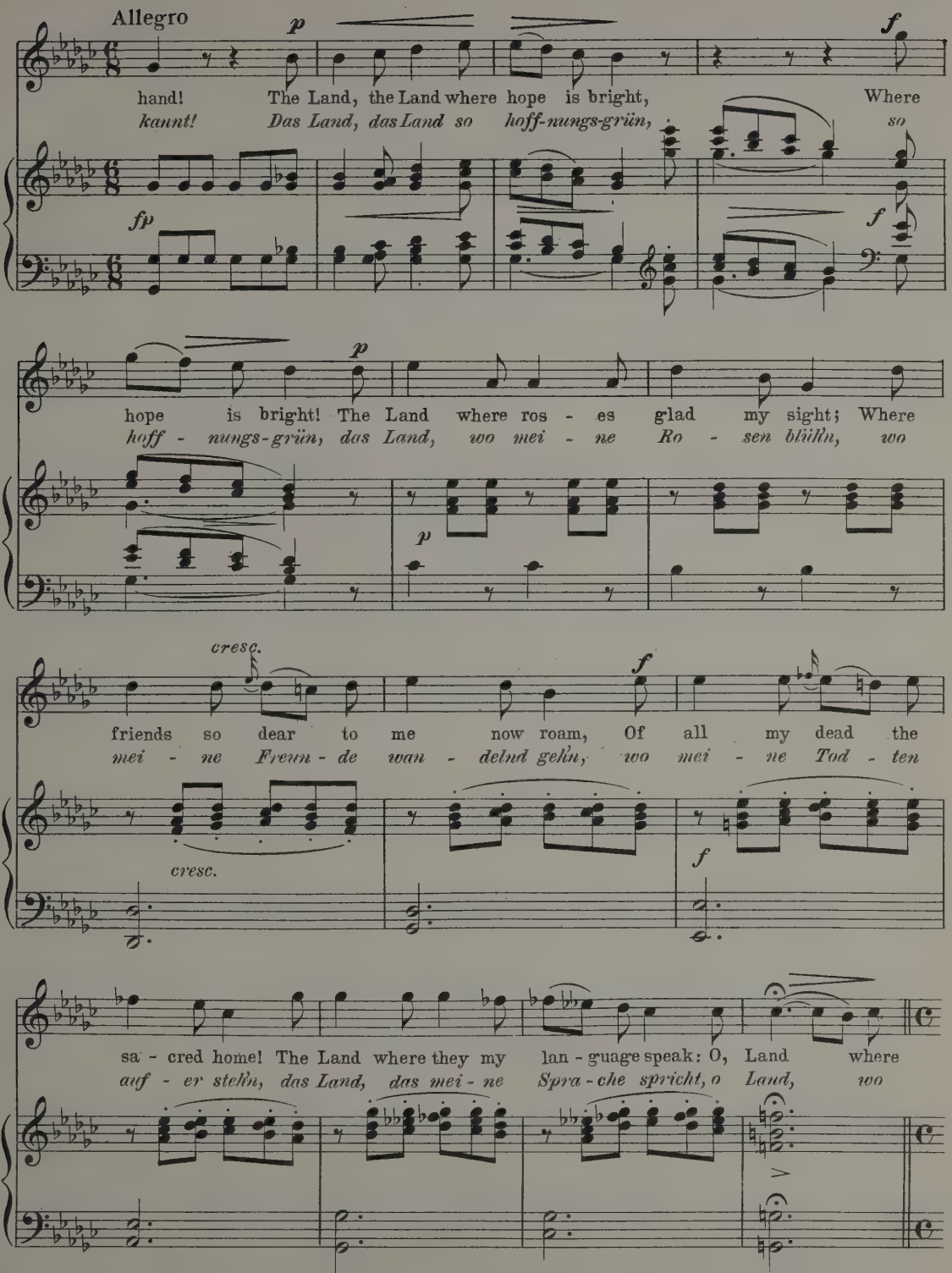
Lento

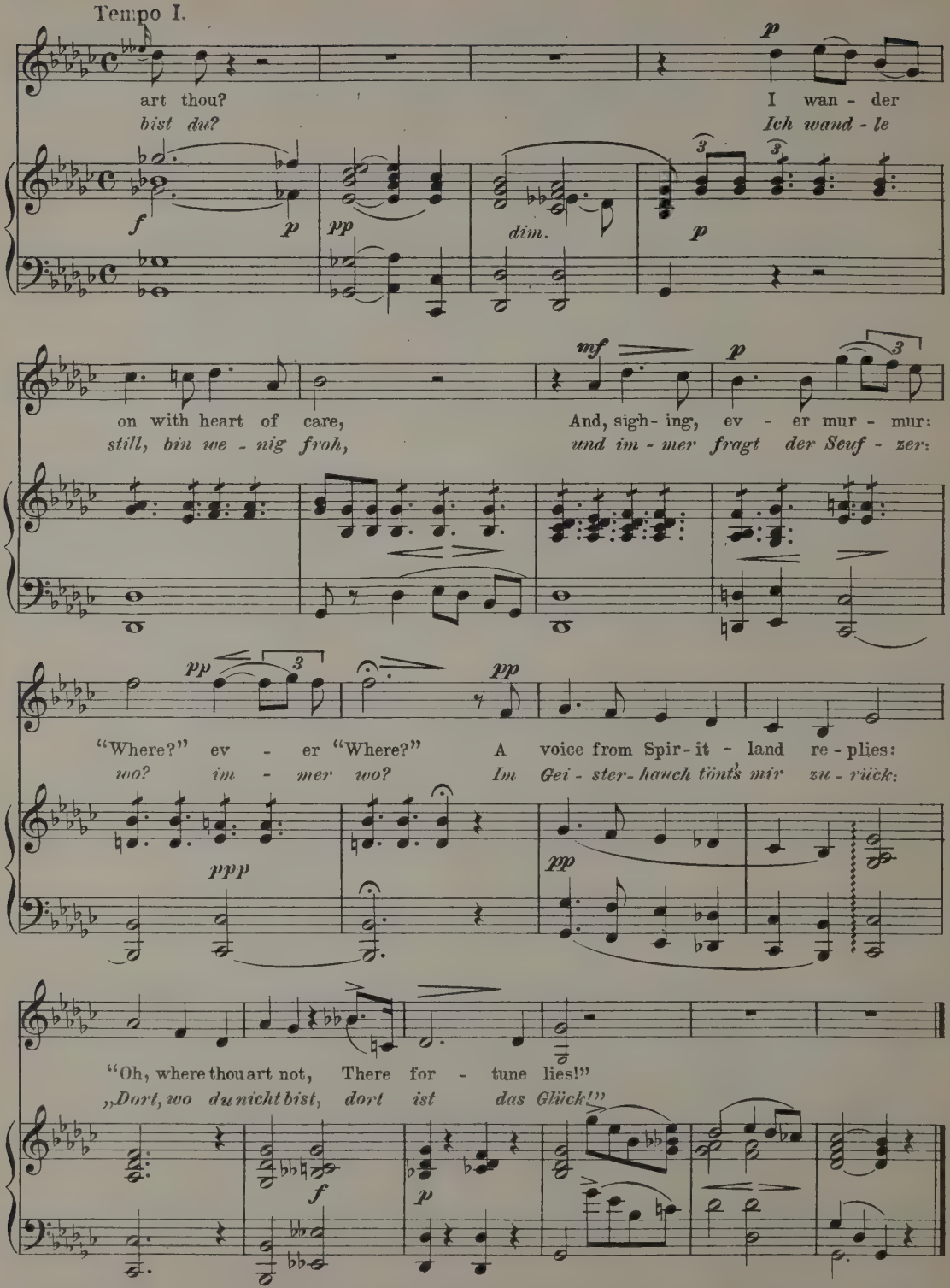


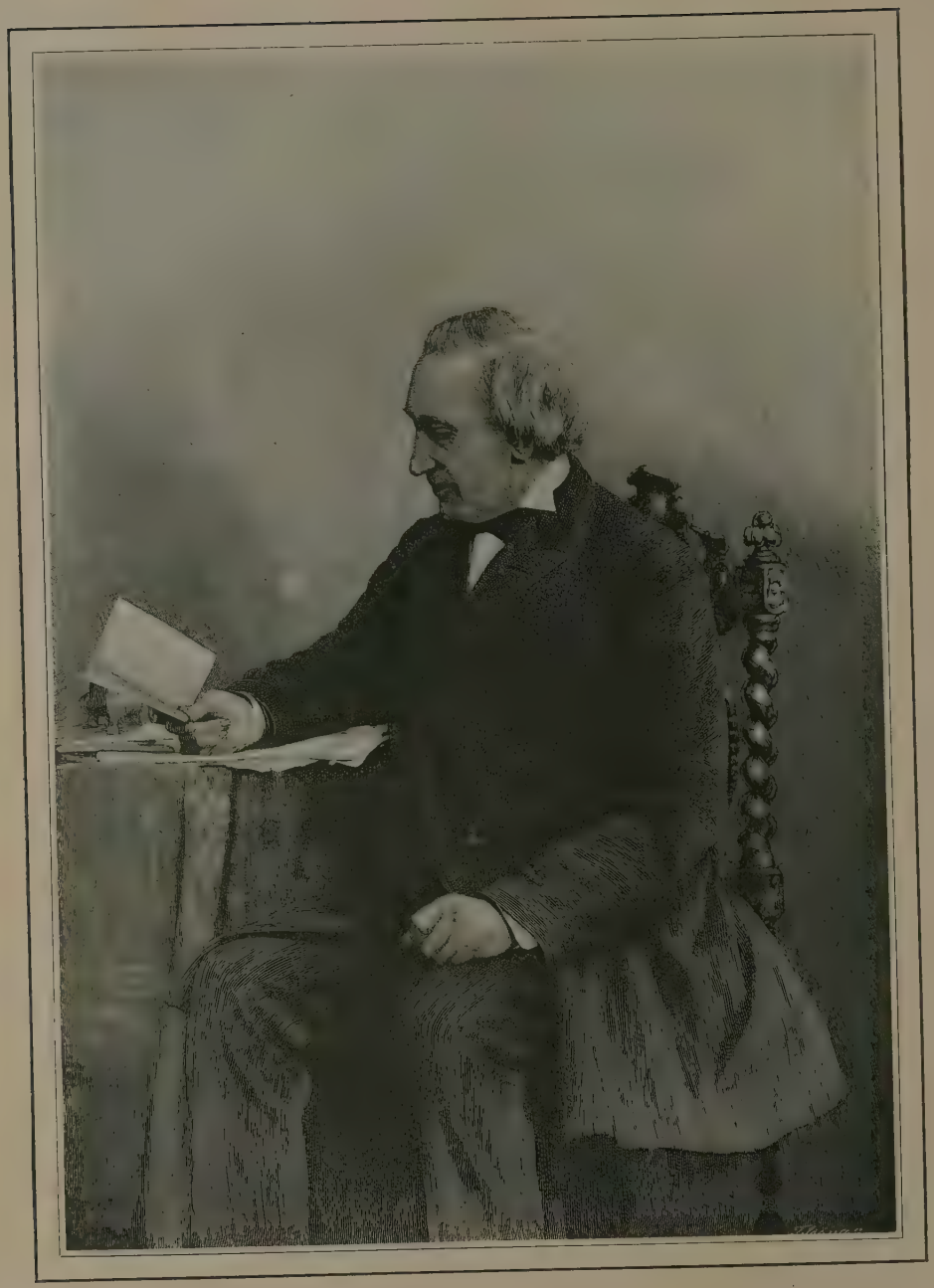
Copyright 1904, by The University Society, Inc.


drear.
I wan - der on with heart of
Meer.
Ich wand - le still, bin we - nig
fp pp
pp
p
care;
And, sigh - ing, ev - er mur - mur:
froh,
und im - mer fragt der Seuf - - zer:
"Where?" ev - - - er "Where?"
The sun - shine here seems
Wo? im - - mer Wo?
Die son - ne dunkt mich
ppp
pp
dark and cold, The flow'rs are dull, and life seems old; They
hier so kalt, die Blü - - the welk, das Le - ben alt, und


speak to me in ac - - cents strange, And ev - 'ry-where I
was sie re - - den, lee - - rer Schall, ich bin ein Fremd - ling.
mf Più mosso f
friend - less range. Where art thou? Where art thou?
ü - ber-all. Wo bist du, wo bist du,
pp
mf
mf
My be - lov - ed Land? I seek for
mein ge - lieb - tes Land? ge - sucht, ge -
f
mf
thee on ev' - - - - ry
ahnt und nie ge -
p
pp


Allegro
p
f
hand! The Land, the Land where hope is bright, Where
kannt! Das Land, das Land so hoff-nungs-grün, so
fp
f
p
hope is bright! The Land where ros - es glad my sight; Where
hoff - nungs-grün, das Land, wo mei - ne Ro - sen blühn, wo
p
cresc.
f
friends so dear to me now roam, Of all my dead the
mei - ne Freun - de wan - delnd gehn, wo mei - ne Tod - ten
cresc.
f
sa - cred home! The Land where they my lan - guage speak: O, Land where
auf - er stehn, das Land, das mei - ne Spra - che spricht, o Land, wo


Tempo I.
art thou?
bist du?
I wan - der
Ich wand - le
on with heart of care,
still, bin we - nig froh,
And, sigh- ing, ev - er mur - mur:
und im - mer fragt der Seuf - zer:
"Where?" ev - er "Where?"
wo? im - mer wo?
A voice from Spir - it - land re - plies:
Im Gei - ster- hauch tönt's mir zu - rück:
"Oh, where thou art not, There for - tune lies!"
„Dort, wo du nicht bist, dort ist das Glück!"



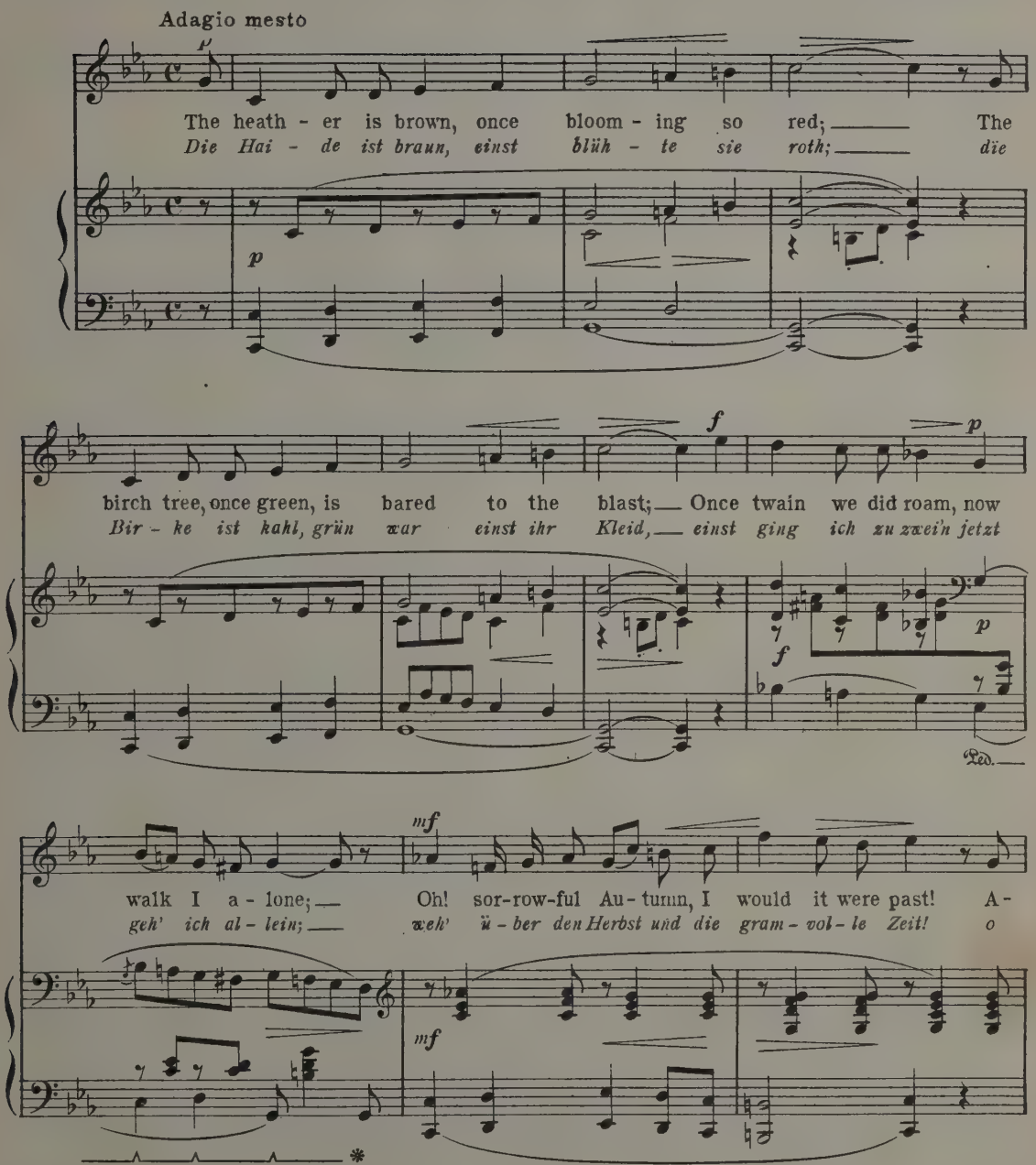
ROBERT FRANZ.

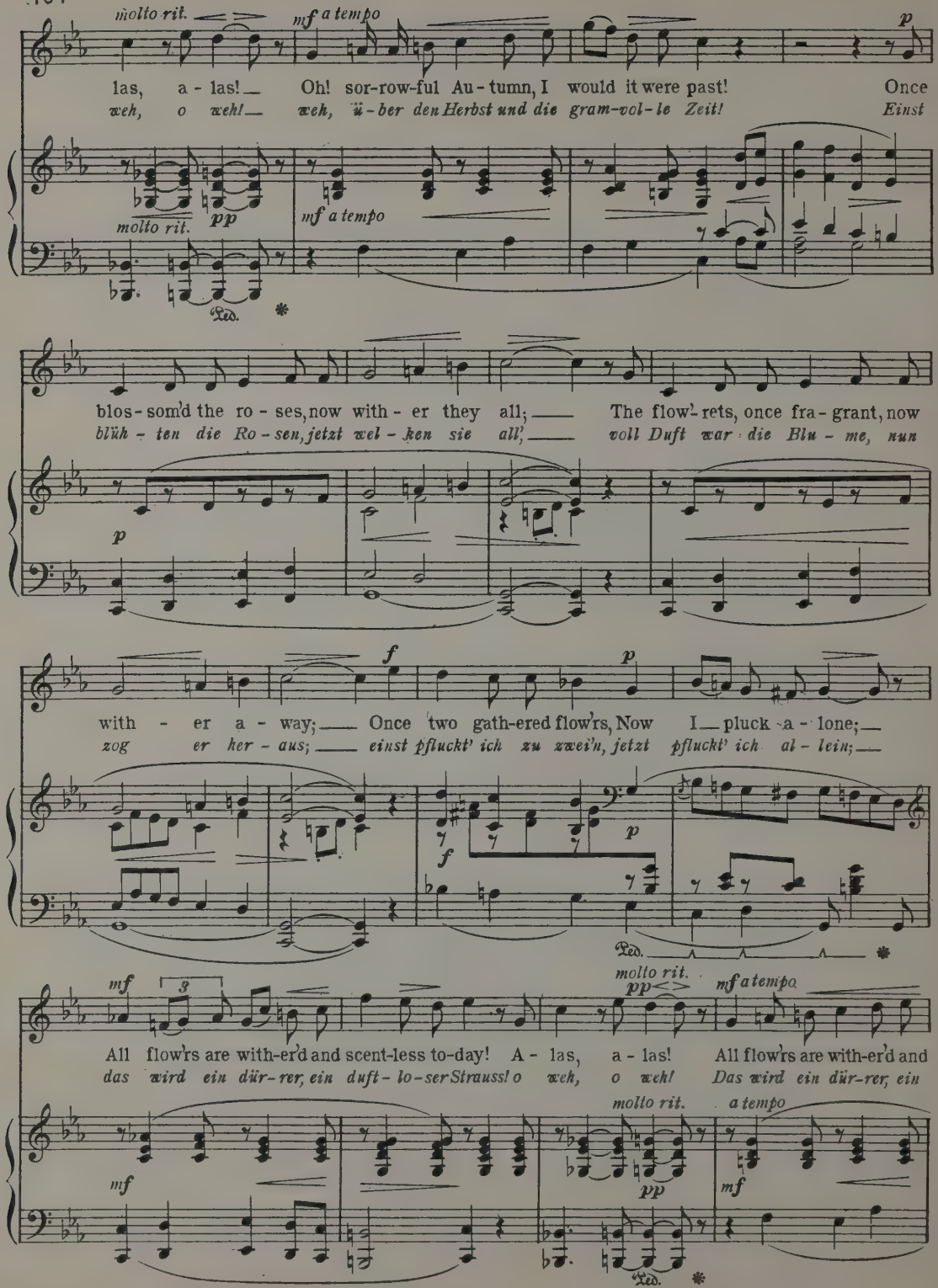
ENGRAVED BY T. JOHNSON, FROM A PHOTOGRAPH BY C. HÖPFNER.

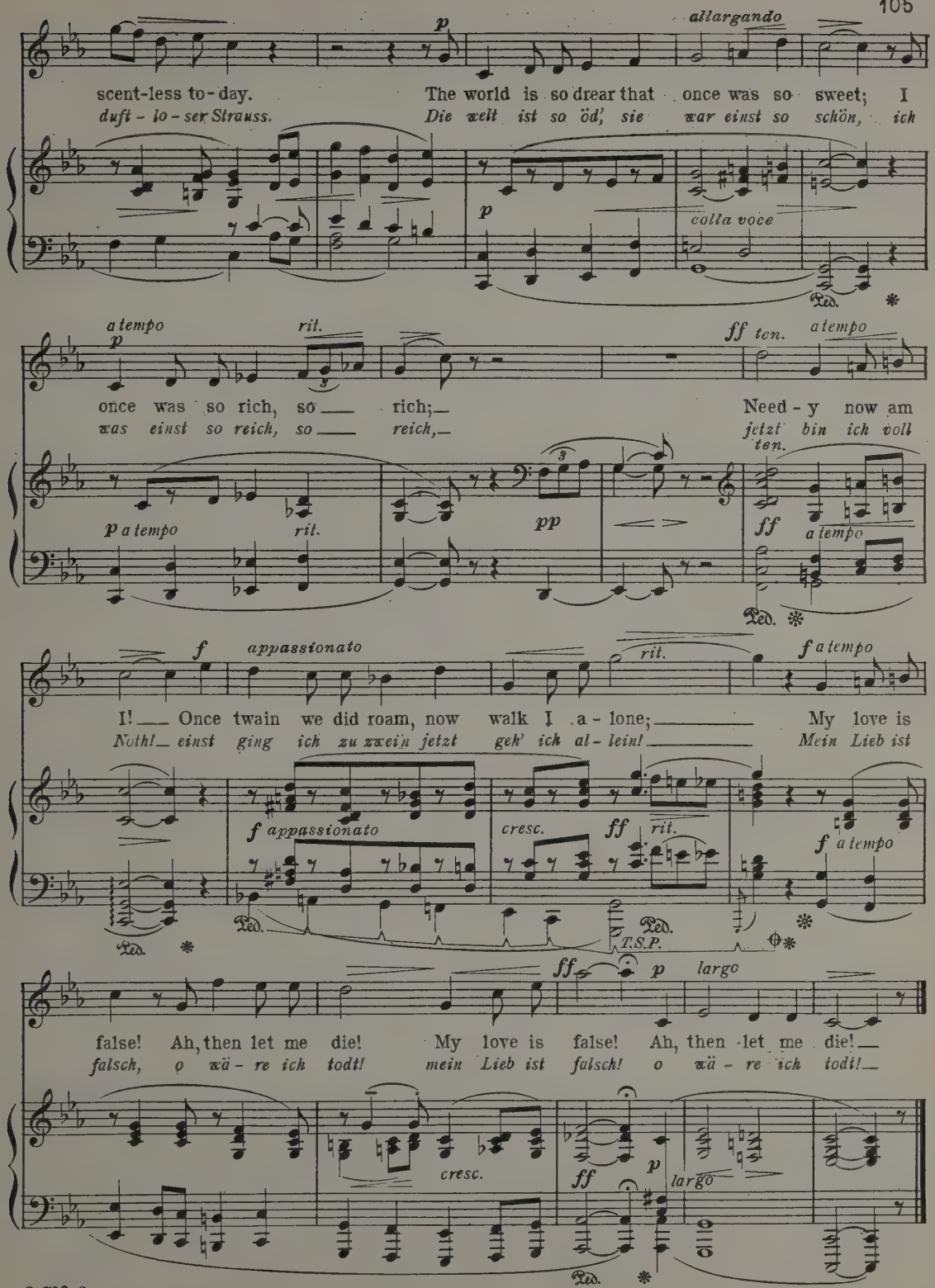
IN AUTUMN
IM HERBST

WOLFGANG MÜLLER

ROBERT FRANZ
Op. 17, Nº 6.


Adagio mesto
p
The heath - er is brown, once bloom - ing so red; The
Die Hai - de ist braun, einst blüh - te sie roth; die
p
birch tree, once green, is bared to the blast; Once twain we did roam, now
Bir - ke ist kahl, grün war einst ihr Kleid, einst ging ich zu zwei'n jetzt
f
p
f
p
Ped.
mf
walk I a - lone; Oh! sor-row-ful Au - tumn, I would it were past! A -
geh' ich al - lein; weh' ü - ber den Herbst und die gram - vol - le Zeit! o
mf
*


molto rit.
mf a tempo
p
las, a - las! Oh! sor-row-ful Au - tumn, I would it were past! Once
weh, o weh! weh, ü - ber den Herbst und die gram-vol - le Zeit! Einst
molto rit.
pp
mf a tempo
Ped.
blos - som'd the ro - ses, now with - er they all; The flow'rets, once fra - grant, now
blüh - ten die Ro - sen, jetzt wel - ken sie all', voll Duft war die Blu - me, nun
p
with - er a - way; Once two gath-ered flow'rs, Now I pluck a - lone;
zog er her - aus; einst pfluckt' ich zu zwei'n, jetzt pfluckt' ich al - lein;
f
p
f
p
Ped.
molto rit.
pp
mf a tempo
All flow'rs are with-er'd and scent-less to-day! A - las, a - las! All flow'rs are with-er'd and
das wird ein dür-rer, ein duft - lo - ser Strauss! o weh, o weh! Das wird ein dür-rer, ein
molto rit.
a tempo
mf
pp
mf
Ped.

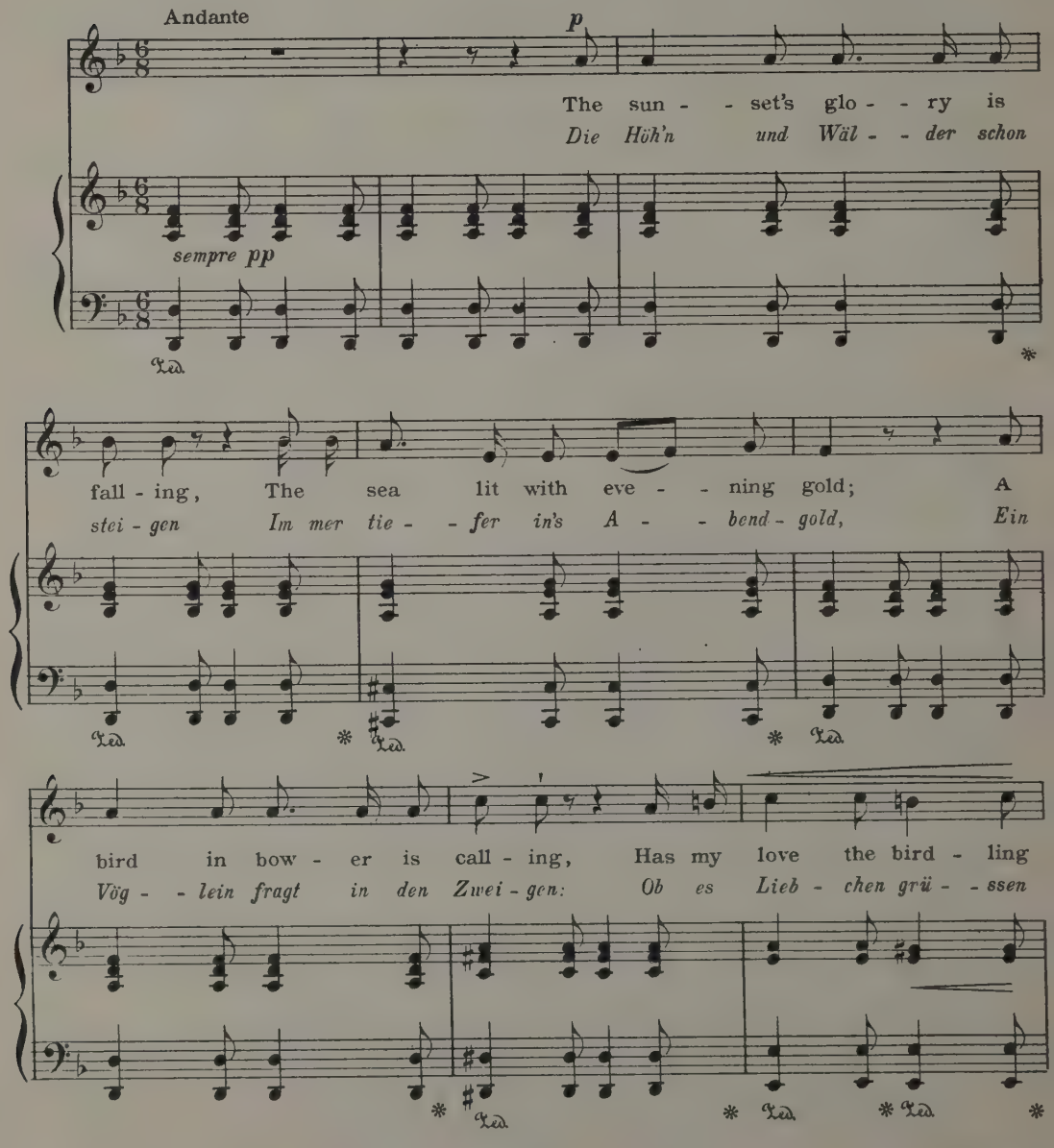

allargando
scent-less to-day. The world is so drear that once was so sweet; I
duft - lo - ser Strauss. Die welt ist so öd', sie war einst so schön, ich
colla voce
a tempo rit.
once was so rich, so rich;
war einst so reich, so reich,
ff ten. a tempo
Need - y now am
jetzt bin ich voll
ten.
a tempo rit.
a tempo
appassionato
rit.
a tempo
I! Once twain we did roam, now walk I a - lone; My love is
Noth! einst ging ich zu zwein jetzt geh' ich al - lein! Mein Lieb ist
appassionato
cresc.
rit.
a tempo
T.S.P.
largo
false! Ah, then let me die! My love is false! Ah, then let me die!
falsch, o wä - re ich todt! mein Lieb ist falsch! o wä - re ich todt!
cresc.
largo

GOOD NIGHT!

GUTE NACHT!

English version by
George Cooper

ROBERT FRANZ,
Op. 5, No. 7.


Andante
p
The sun - - set's glo - - ry is
Die Höh'n und Wäl - - der schon
sempre pp
fall - ing, The sea lit with eve - - ning gold; A
stei - gen Im mer tie - - fer in's A - - bend - gold, Ein
bird in bow - er is call - ing, Has my love the bird - ling
Vög - - lein fragt in den Zwei - gen: Ob es Lieb - chen grü - - ssen

Medium

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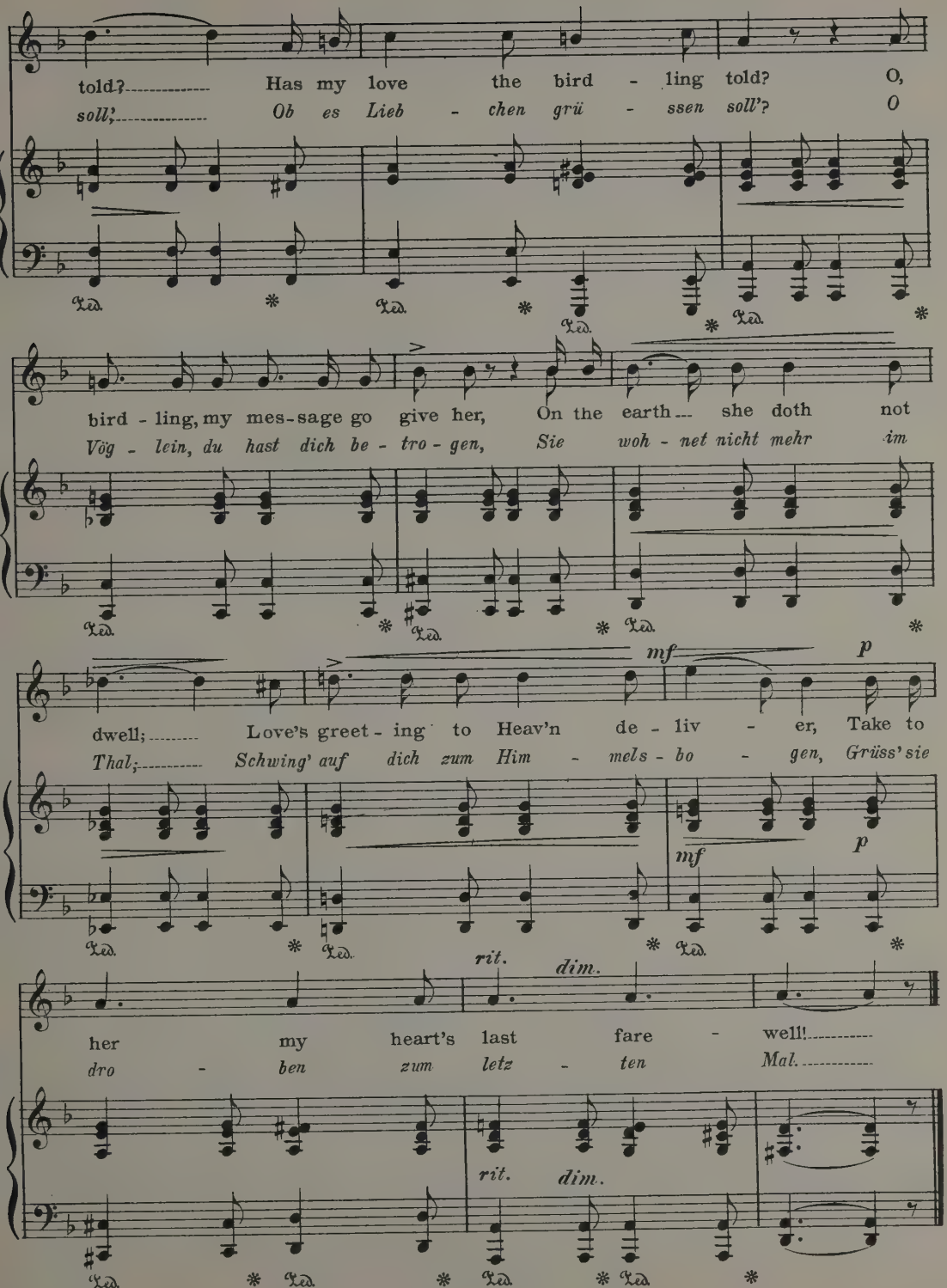
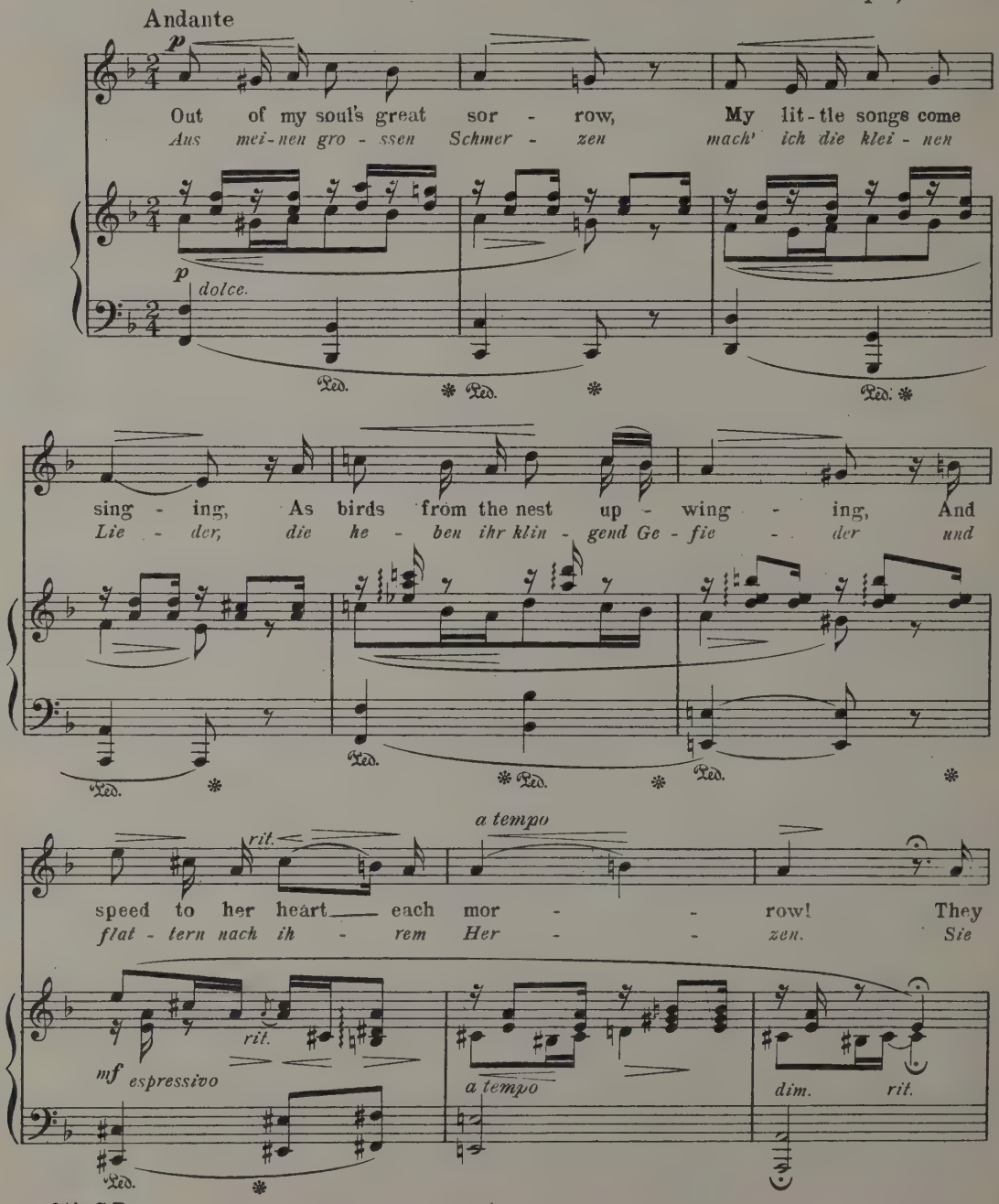

told?---------- Has my love the bird - ling told? O,
soll',---------- Ob es Lieb - chen grü - ssen soll'? O
bird - ling, my mes-sage go give her, On the earth--- she doth not
Vög - lein, du hast dich be - tro - gen, Sie woh - net nicht mehr im
mf
p
dwell;--------- Love's greet - ing to Heav'n de - liv - er, Take to
Thal;---------- Schwing' auf dich zum Him - mels - bo - gen, Grüss' sie
mf
p
rit.
dim.
her my heart's last fare - well!----------
dro - ben zum letz - ten Mal.----------
rit.
dim.

OUT OF MY SOUL'S GREAT SORROW

AUS MEINEN GROSSEN SCHMERZEN

HEINRICH HEINE
English version by
George Cooper

ROBERT FRANZ
Op. 5, Nº 1.


Andante
p
Out of my soul's great sor - row, My lit-tle songs come
Aus mei-nen gro - ssen Schmer - zen mach' ich die klei - nen
p dolce.
Ped. * Ped. * Ped. *
sing - ing, As birds from the nest up - wing - ing, And
Lie - der, die he - ben ihr klin - gend Ge - fie - der und
Ped. * Ped. * Ped. *
rit. a tempo
speed to her heart each mor - row! They
flat - tern nach ih - rem Her - zen. Sie
mf espressivo rit. a tempo dim. rit.
Ped. *

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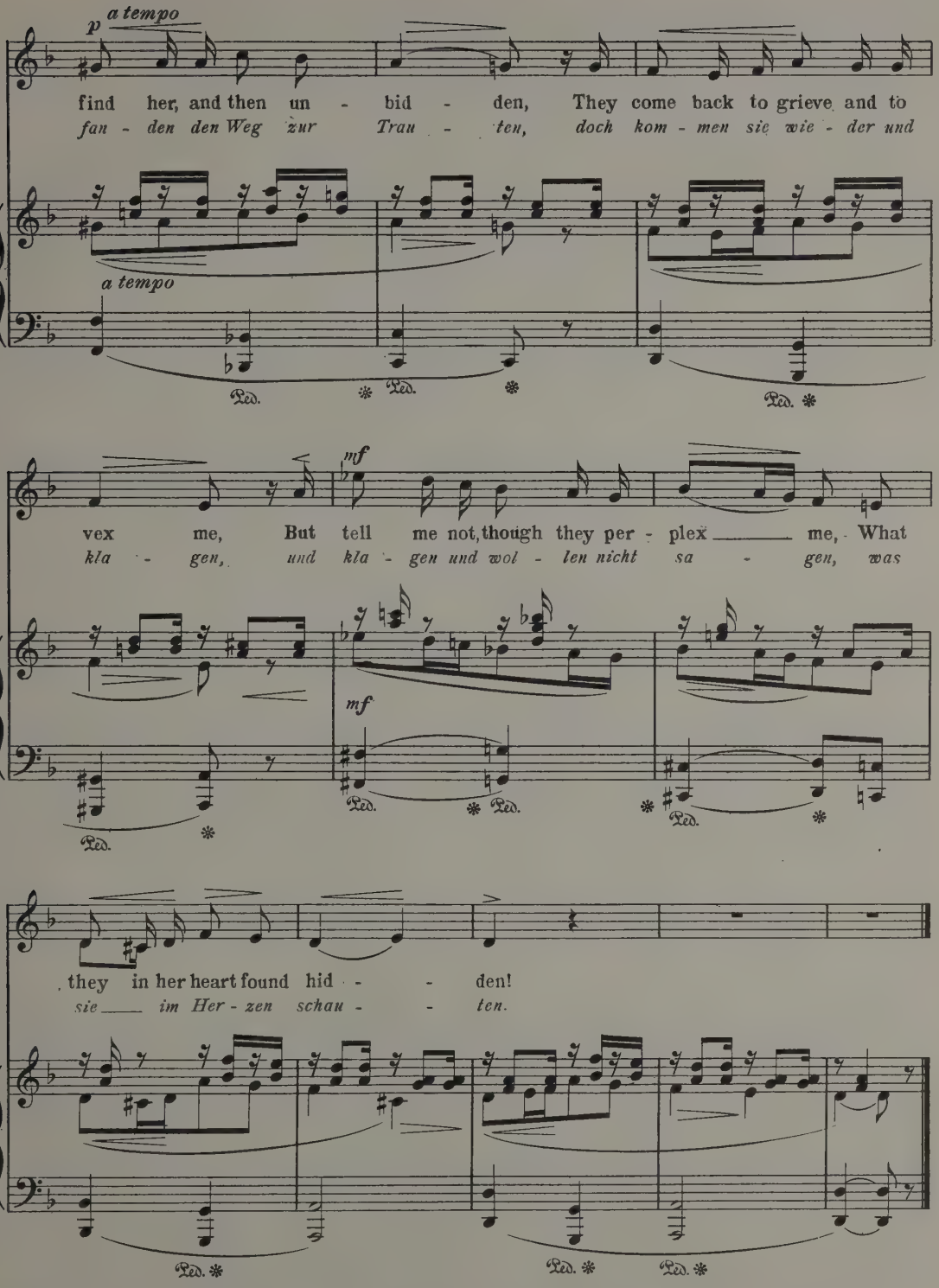
Medium

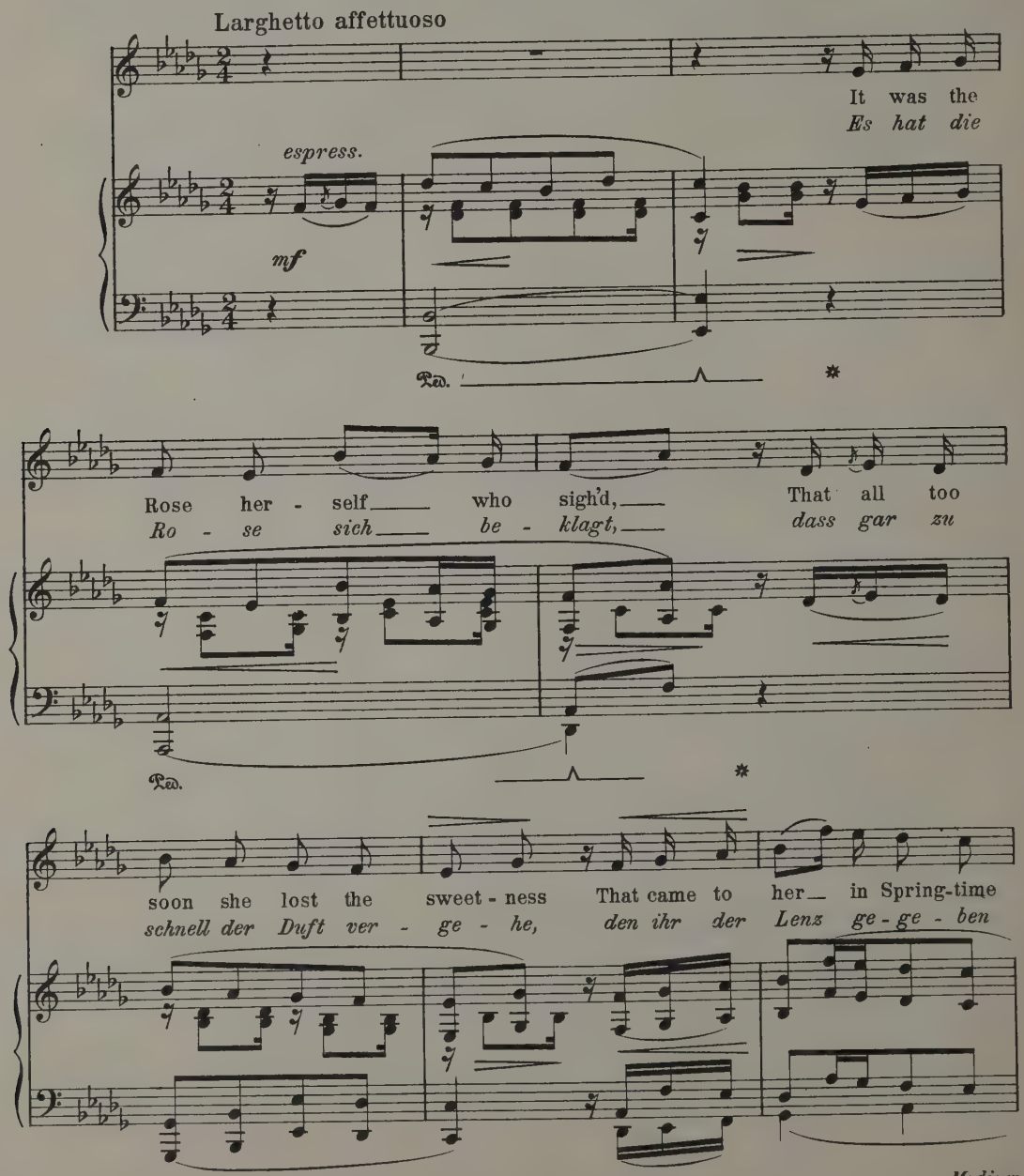

p a tempo
find her, and then un - bid - den, They come back to grieve and to
fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und
a tempo
Ped. Ped. Ped.
mf
vex me, But tell me not, though they per - plex me, What
kla - gen, und kla - gen und wol - len nicht sa - gen, was
mf
Ped. Ped. Ped. Ped.
they in her heart found hid - den!
sie im Her - zen schau - ten.
Ped. Ped. Ped.

IT WAS THE ROSE HERSELF WHO SIGH'D

ES HAT DIE ROSE SICH BEKLAGT

MIRZA SCHAFFY
English version by
Edith Tillotson

ROBERT FRANZ
Op. 42, No. 5.


Larghetto affettuoso
espress.
mf
It was the
Es hat die
Rose her - self who sigh'd, That all too
Ro - se sich be - klagt, dass gar zu
soon she lost the sweet - ness That came to her in Spring-time
schnell der Duft ver - ge - he, den ihr der Lenz ge - ge - ben

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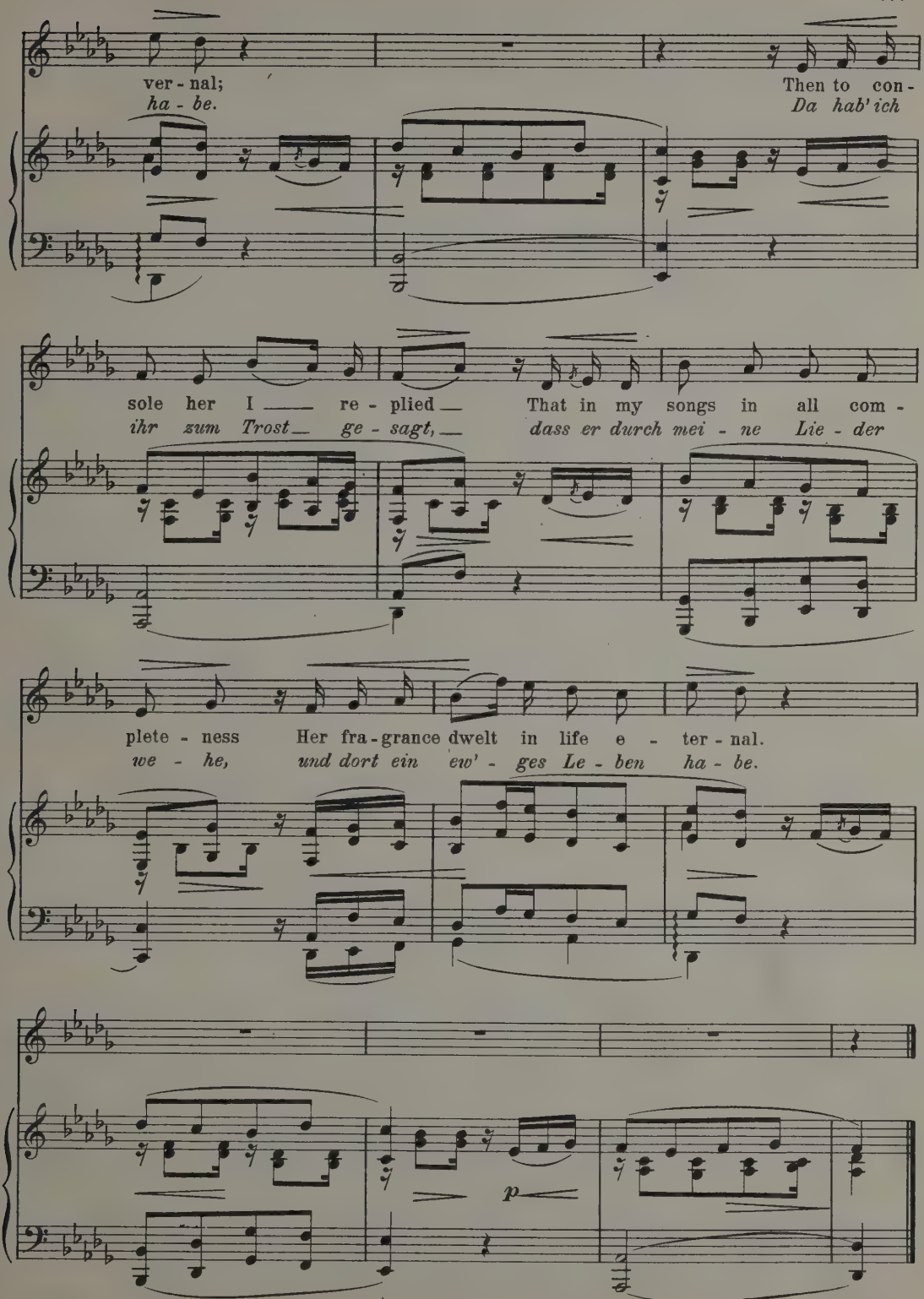
Medium
(Orig.)

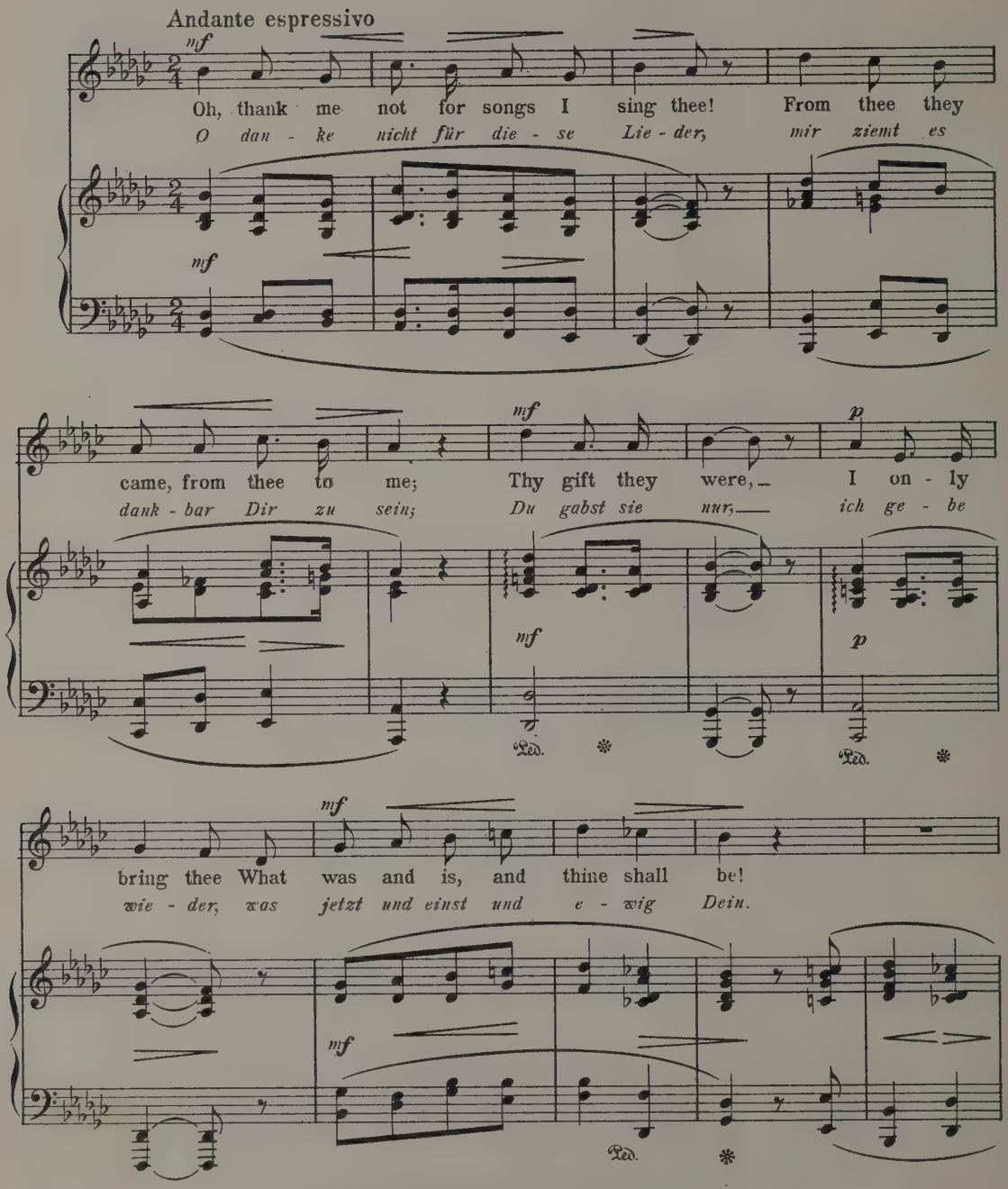

ver - nal;
ha - be.
Then to con -
Da hab' ich
sole her I ___ re - plied ___
ihr zum Trost ___ ge - sagt, ___
That in my songs in all com -
dass er durch mei - ne Lie - der
plete - ness
we - he,
Her fra - grance dwelt in life e - ter - nal.
und dort ein ew' - ges Le - ben ha - be.
p

DEDICATION
WIDMUNG

WOLFGANG MÜLLER

English version by
George Cooper

ROBERT FRANZ
Op.14, Nº 1.


Andante espressivo
mf
Oh, thank me not for songs I sing thee! From thee they
O dan - ke nicht für die - se Lie - der, mir ziemt es
came, from thee to me; Thy gift they were, I on - ly
dank - bar Dir zu sein; Du gabst sie nur, ich ge - be
bring thee What was and is, and thine shall be!
wie - der, was jetzt und einst und e - wig Dein.
Ped.

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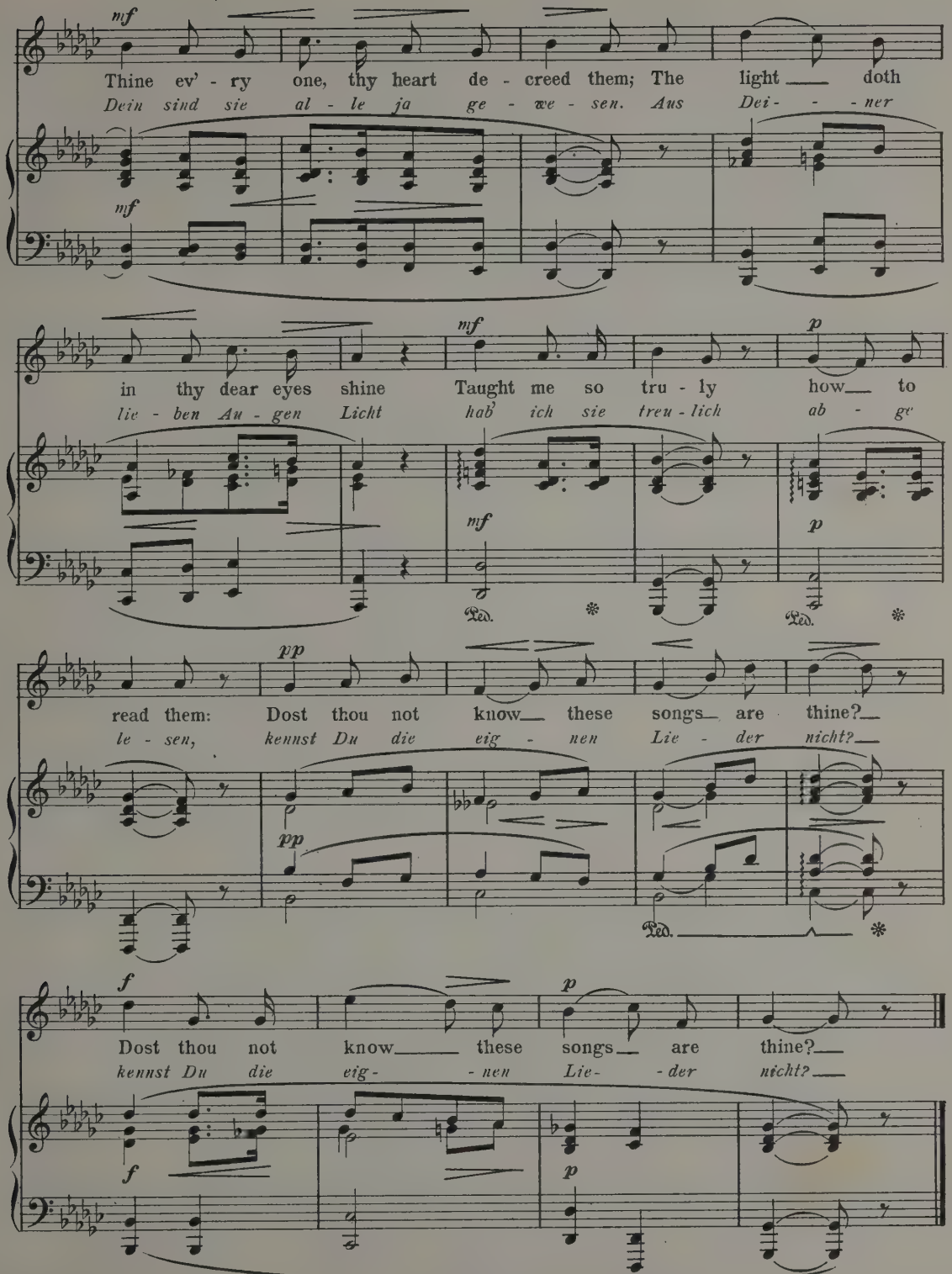

mf
Thine ev' - ry one, thy heart de - creed them; The light doth
Dein sind sie al - le ja ge - we - sen. Aus Dei - - - ner
mf
mf
p
in thy dear eyes shine Taught me so tru - ly how to
lie - ben Au - gen Licht hab' ich sie treu - lich ab - ge
mf
p
Ped. * Ped. *
pp
read them: Dost thou not know these songs are thine?
le - sen, kennst Du die eig - nen Lie - der nicht?
pp
Ped. *
f
p
Dost thou not know these songs are thine?
kennst Du die eig - nen Lie - der nicht?
f
p

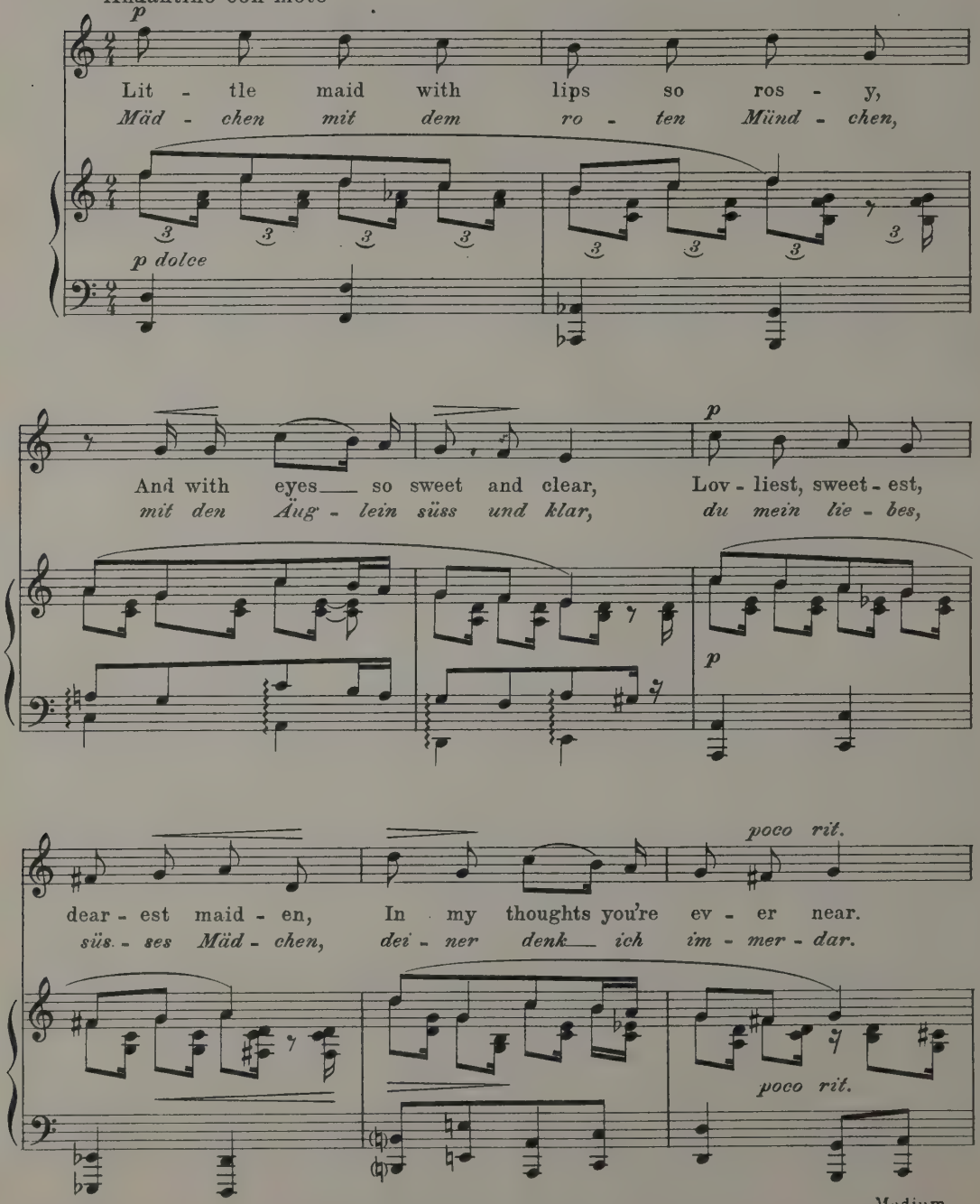
LITTLE MAID WITH LIPS SO ROSY

MÄDCHEN MIT DEM ROTEN MÜNDCHEN

H. HEINE
English version by
Edith Tillotson

ROBERT FRANZ
Op. 5, Nº 5.

Andantino con moto


p
Lit - tle maid with lips so ros - y,
Mäd - chen mit dem ro - ten Münd - chen,
p dolce
And with eyes so sweet and clear,
mit den Äug - lein süss und klar,
Lov - liest, sweet - est,
du mein lie - bes,
p
p
poco rit.
dear - est maid - en,
süs. - ses Mäd - chen,
In my thoughts you're ev - er near.
dei - ner denk ich im - mer - dar.
poco rit.

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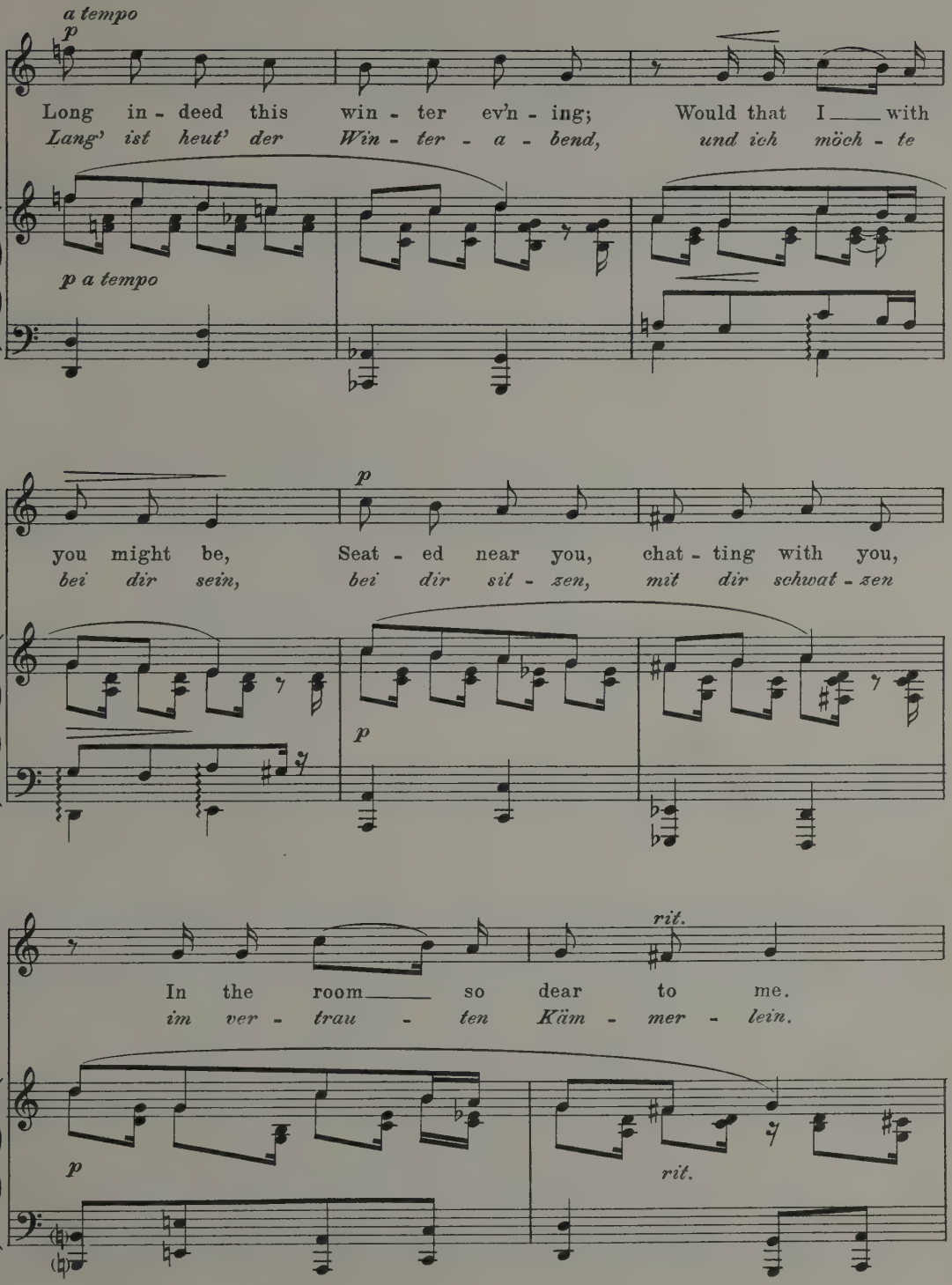
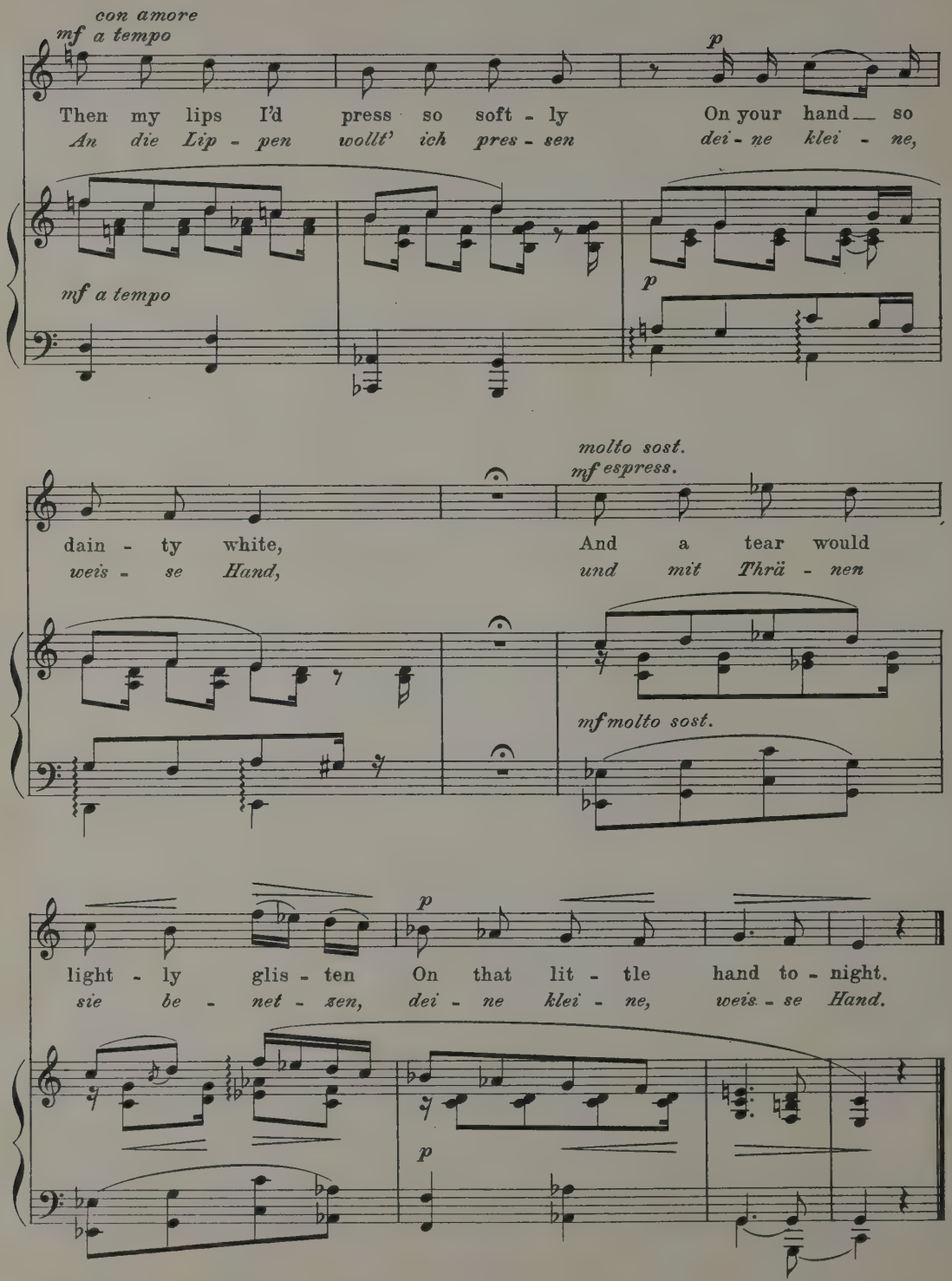
Medium
(Orig D-flat)


a tempo
p
Long in - deed this win - ter ev'n - ing; Would that I ___ with
Lang' ist heut' der Win - ter - a - bend, und ich möch - te
p a tempo
p
you might be, Seat - ed near you, chat - ting with you,
bei dir sein, bei dir sit - zen, mit dir schwat - zen
p
rit.
In the room ___ so dear to me.
im ver - trau - ten Käm - mer - lein.
p
rit.


con amore
mf a tempo
Then my lips I'd press so soft - ly On your hand so
An die Lip - pen wollt' ich pres - sen dei - ne klei - ne,
p
mf a tempo
p
molto sost.
mf espress.
dain - ty white, And a tear would
weis - se Hand, und mit Thrä - nen
mf molto sost.
p
light - ly glis - ten On that lit - tle hand to - night.
sie be - net - zen, dei - ne klei - ne, weis - se Hand.
p

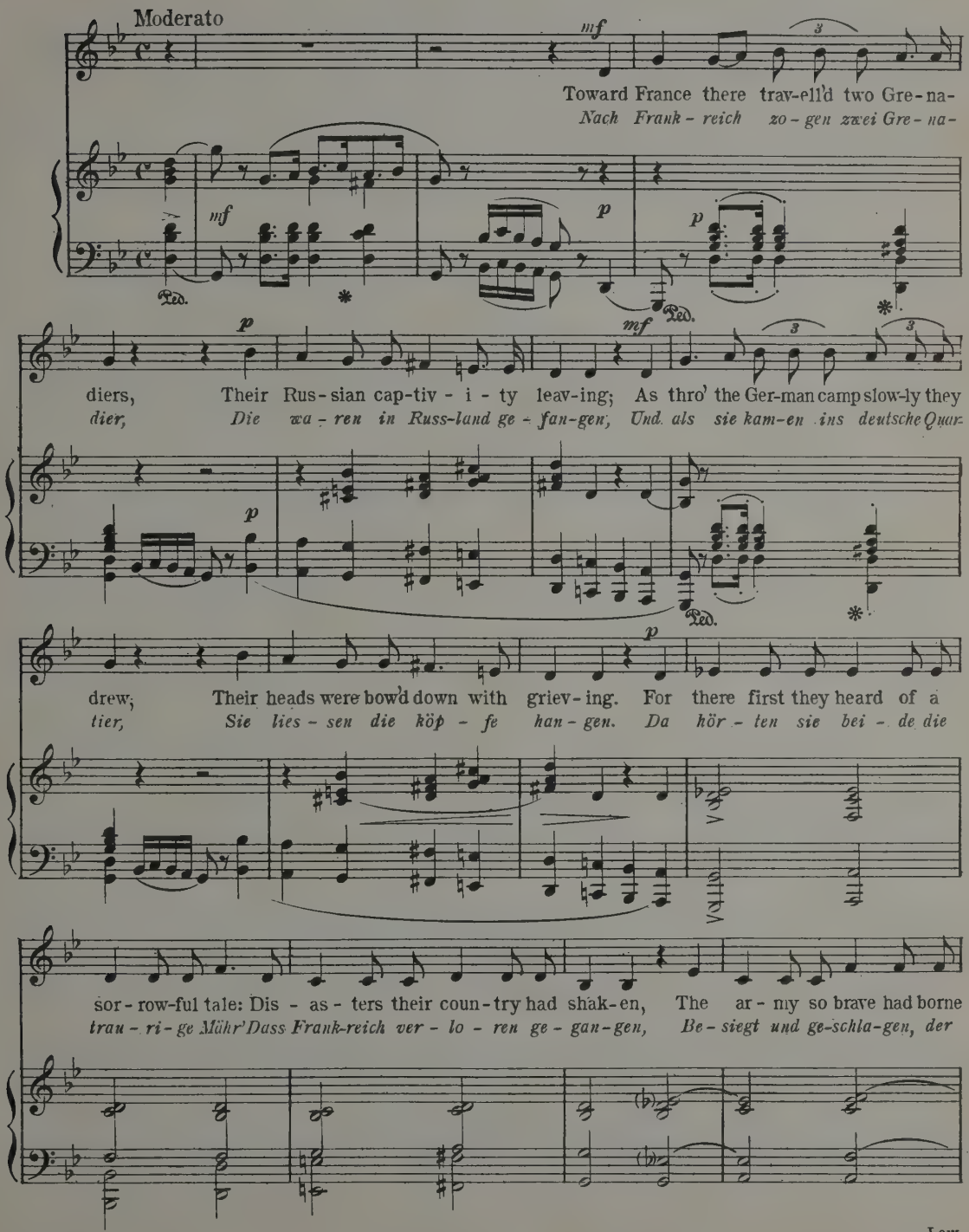
COSSACKS AWAITING A CAVALRY CHARGE.

FROM THE AQUARELLE BY JAN V. CHELMINSKI.

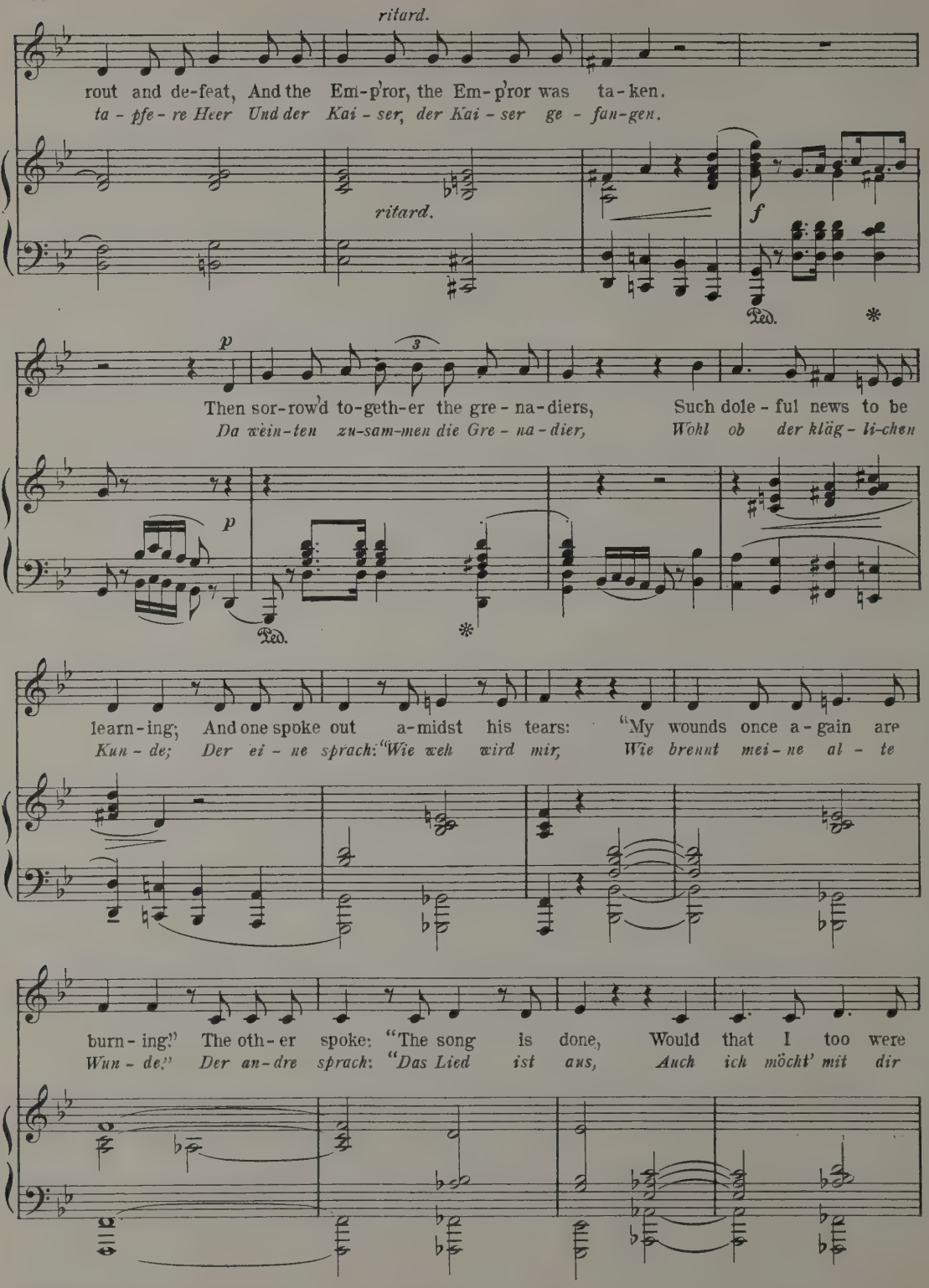
THE TWO GRENADIERS

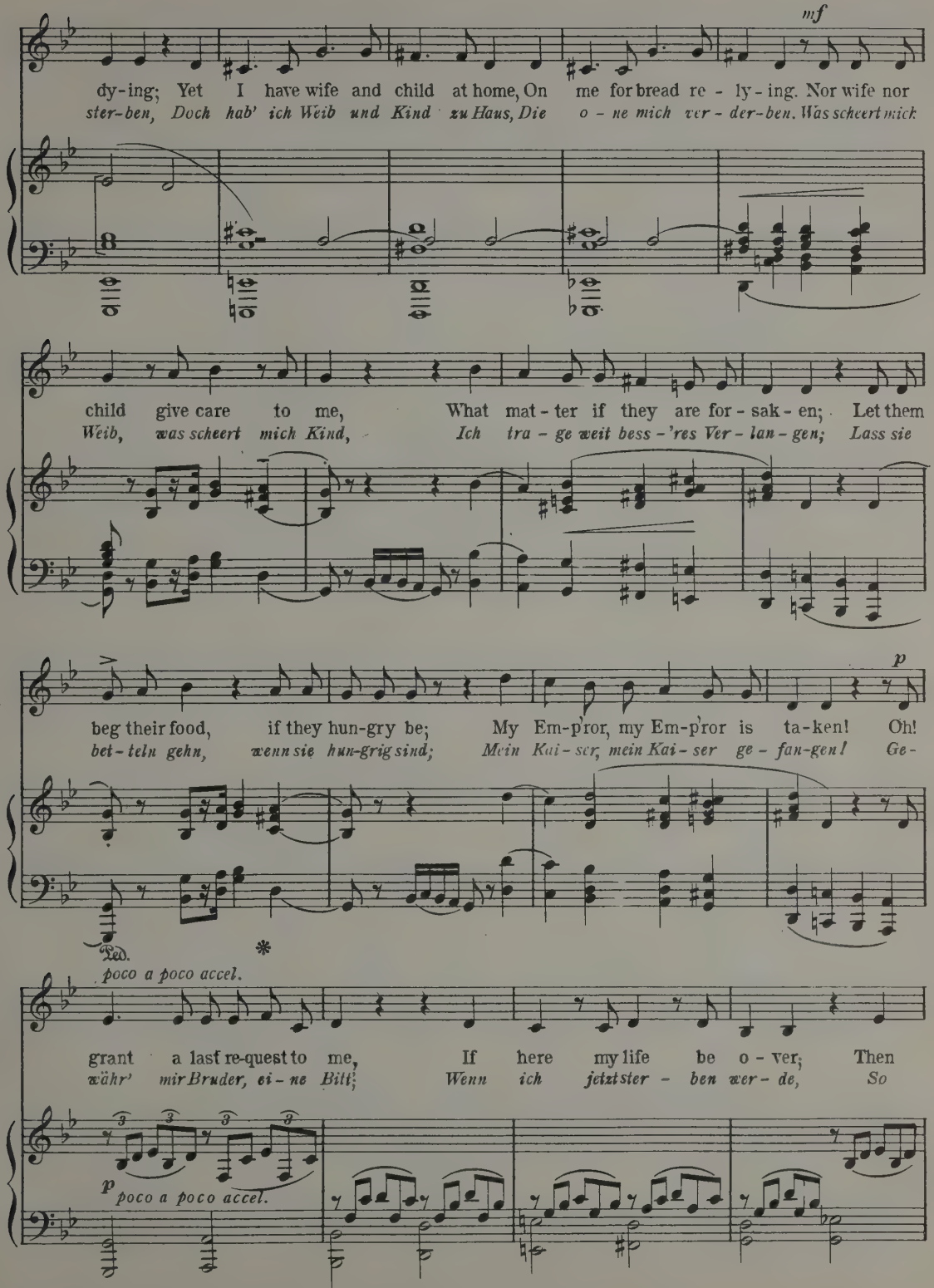
DIE BEIDEN GRENADIERE

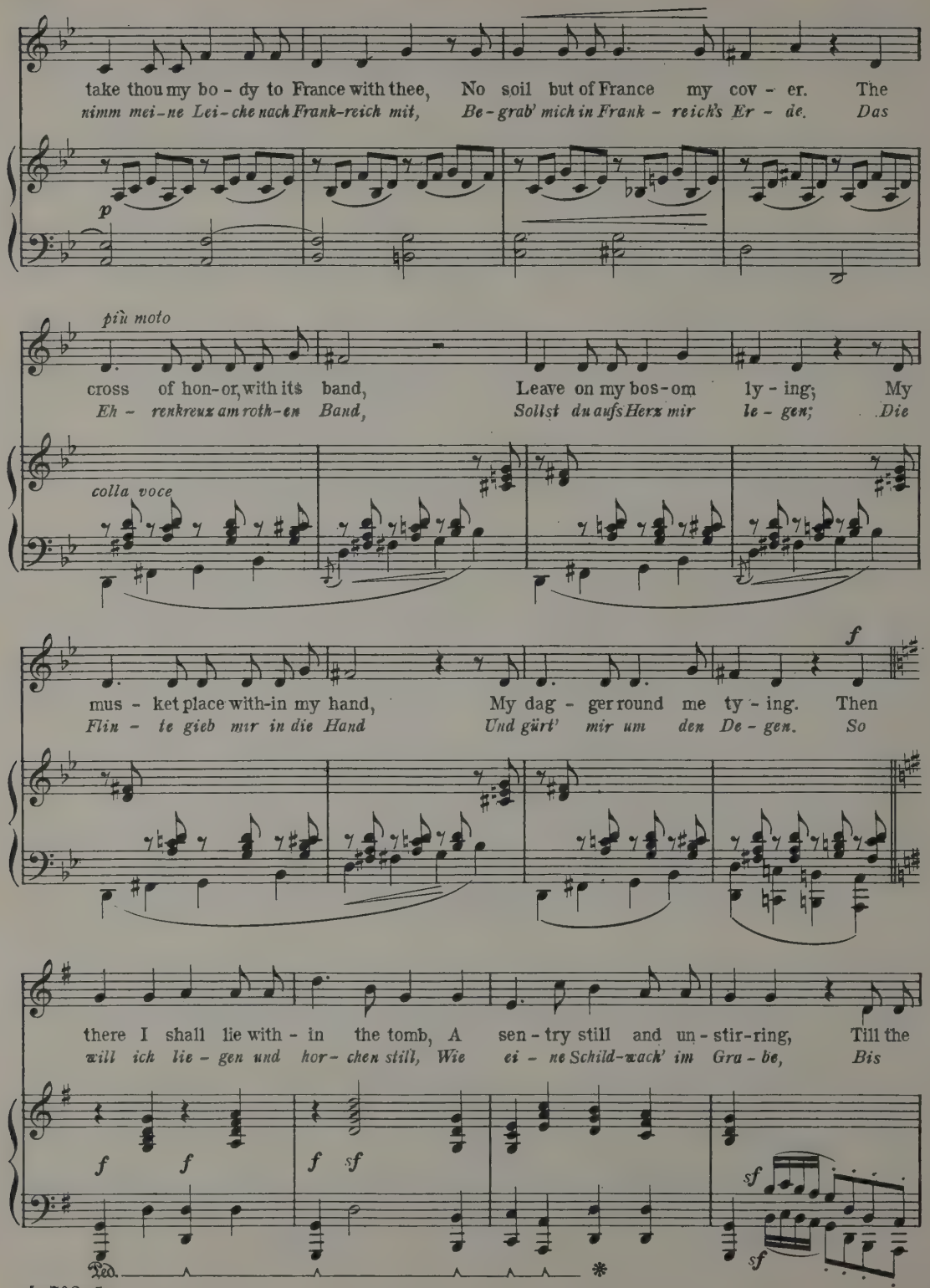
ROBERT SCHUMANN
Op. 49, Nº 1.

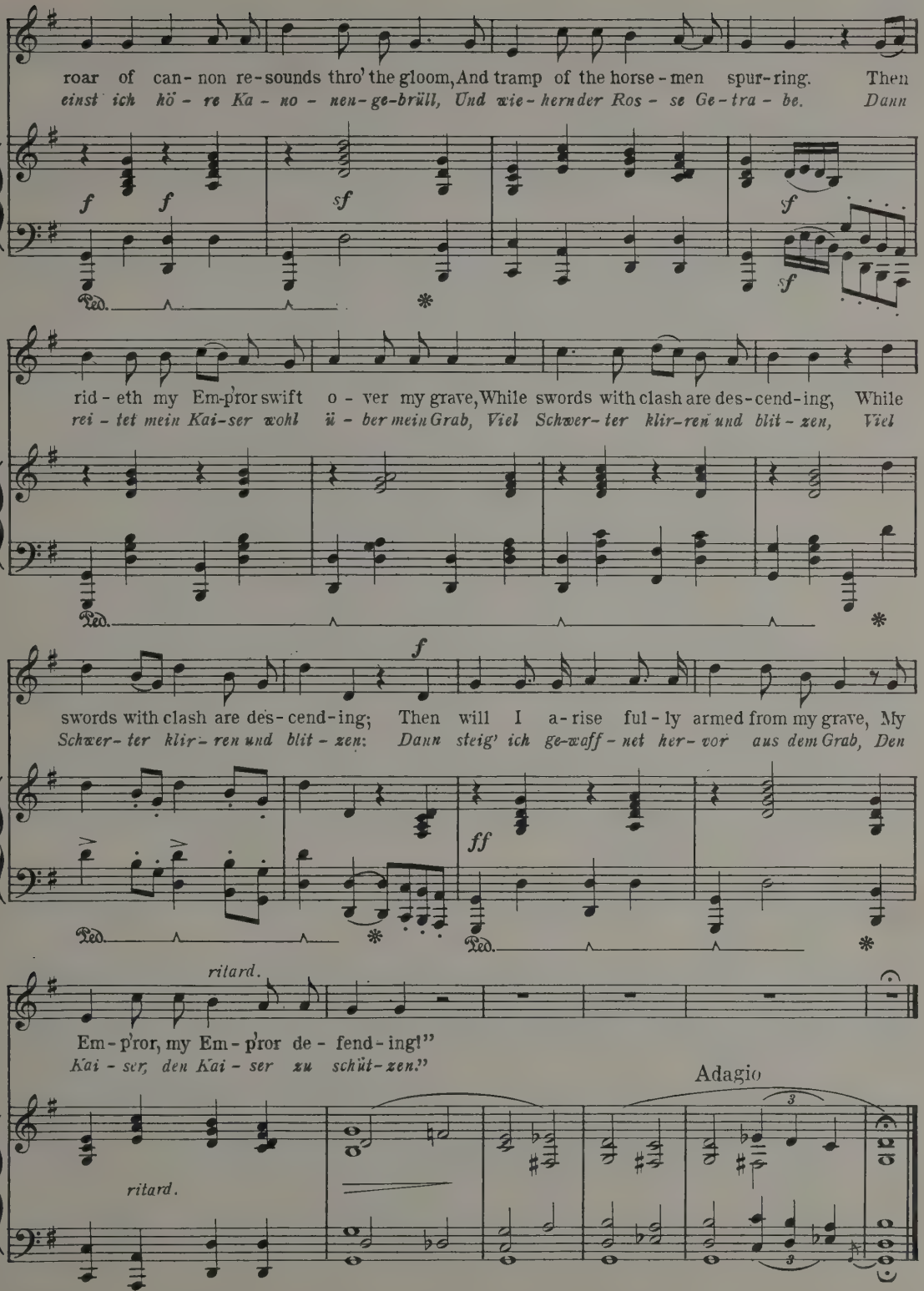

Moderato
mf
Toward France there trav-ell'd two Gre-na-
Nach Frank-reich zo-gen zwei Gre-na-
diers, Their Rus-sian cap-tiv-i-ty leav-ing; As thro' the Ger-man camp slow-ly they
dier, Die wa-ren in Russ-land ge-fan-gen, Und als sie kam-en ins deutsche Quar-
drew; Their heads were bow'd down with griev-ing. For there first they heard of a
tier, Sie lies-sen die köp-fe han-gen. Da hör-ten sie bei-de die
sor-row-ful tale: Dis-as-ters their coun-try had shak-en, The ar-my so brave had borne
trau-ri-ge Mähr' Dass Frank-reich ver-lo-ren ge-gan-gen, Be-siegt und ge-schla-gen, der

Low


ritard.
rout and de-feat, And the Em-p'ror, the Em-p'ror was ta-ken.
ta-pfe-re Heer Und der Kai-ser, der Kai-ser ge-fan-gen.
ritard.
f
Ped.
*
p
3
Then sor-row'd to-geth-er the gre-na-diers, Such dole-ful news to be
Da wein-ten zu-sam-men die Gre-na-dier, Wohl ob der kläg-li-chen
p
Ped.
*
learn-ing; And one spoke out a-midst his tears: "My wounds once a-gain are
Kun-de; Der ei-ne sprach: "Wie weh wird mir, Wie brennt mei-ne al-te
burn-ing!" The oth-er spoke: "The song is done, Would that I too were
Wun-de." Der an-dre sprach: "Das Lied ist aus, Auch ich möcht' mit dir


mf
dy-ing; Yet I have wife and child at home, On me for bread re - ly-ing. Nor wife nor
ster-ben, Doch hab' ich Weib und Kind zu Haus, Die o - ne mich ver - der-ben. Was scheert mich
child give care to me, What mat-ter if they are for-sak-en; Let them
Weib, was scheert mich Kind, Ich tra - ge weit bess -'res Ver - lan - gen; Lass sie
p
beg their food, if they hun-gry be; My Em-p'ror, my Em-p'ror is ta-ken! Oh!
bet-teln gehn, wenn sie hun-grig sind; Mein Kai-ser, mein Kai-ser ge - fan-gen! Ge-
Ped.
poco a poco accel.
grant a lasf re-quest to me, If here my life be o-ver; Then
währ' mir Bruder, ei - ne Bitt; Wenn ich jetzt ster - ben wer - de, So
p poco a poco accel.

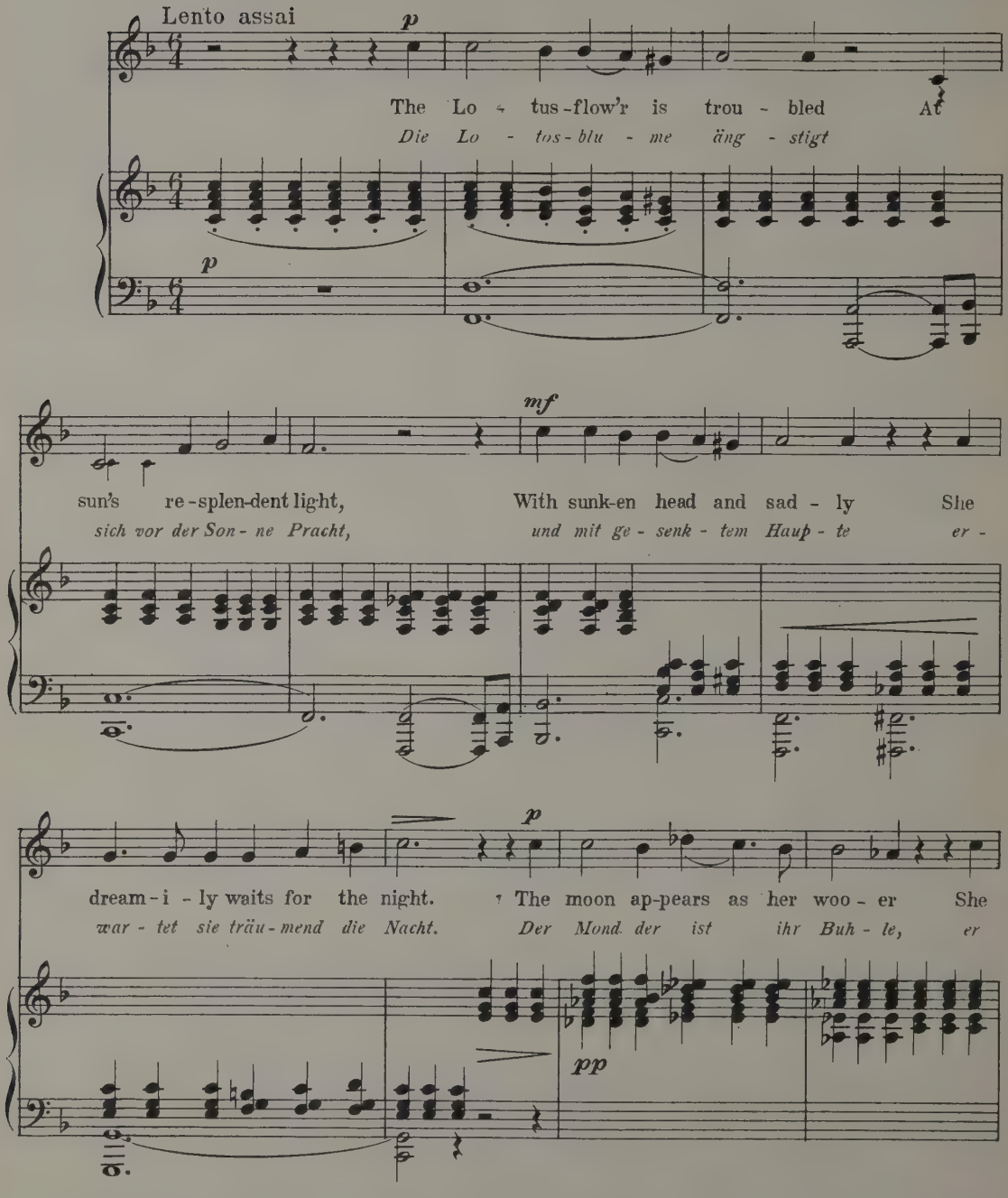

take thou my bo - dy to France with thee, No soil but of France my cov - er. The
nimm mei-ne Lei-che nach Frank-reich mit, Be-grab' mich in Frank - reich's Er - de. Das
p
più moto
cross of hon-or, with its band, Leave on my bos-om ly - ing; My
Eh - renkreuz am roth-en Band, Sollst du aufs Herz mir le - gen; Die
colla voce
f
mus - ket place with-in my hand, My dag - ger round me ty - ing. Then
Flin - te gieb mir in die Hand Und gürt' mir um den De - gen. So
there I shall lie with - in the tomb, A sen - try still and un - stir-ring, Till the
will ich lie - gen und hor - chen still, Wie ei - ne Schild-wach' im Gra - be, Bis
f f f sf
sf
sf
Ped. *


roar of can-non re-sounds thro' the gloom, And tramp of the horse-men spur-ring. Then
einst ich hö-re Ka-no-nen-ge-brüll, Und wie-hernder Ros-se Ge-tra-be. Dann
f f sf sf sf
Ped. * Ped. *
rid-eth my Em-p'ror swift o-ver my grave, While swords with clash are des-cend-ing, While
rei-tet mein Kai-ser wohl ü-ber mein Grab, Viel Schwer-ter klir-ren und blit-zen, Viel
f
swords with clash are des-cend-ing; Then will I a-rise ful-ly armed from my grave, My
Schwer-ter klir-ren und blit-zen: Dann steig' ich ge-waff-net her-vor aus dem Grab, Den
ff
Ped. * Ped. *
ritard.
Em-p'ror, my Em-p'ror de-fend-ing!"
Kai-ser, den Kai-ser zu schüt-zen."
Adagio
ritard.

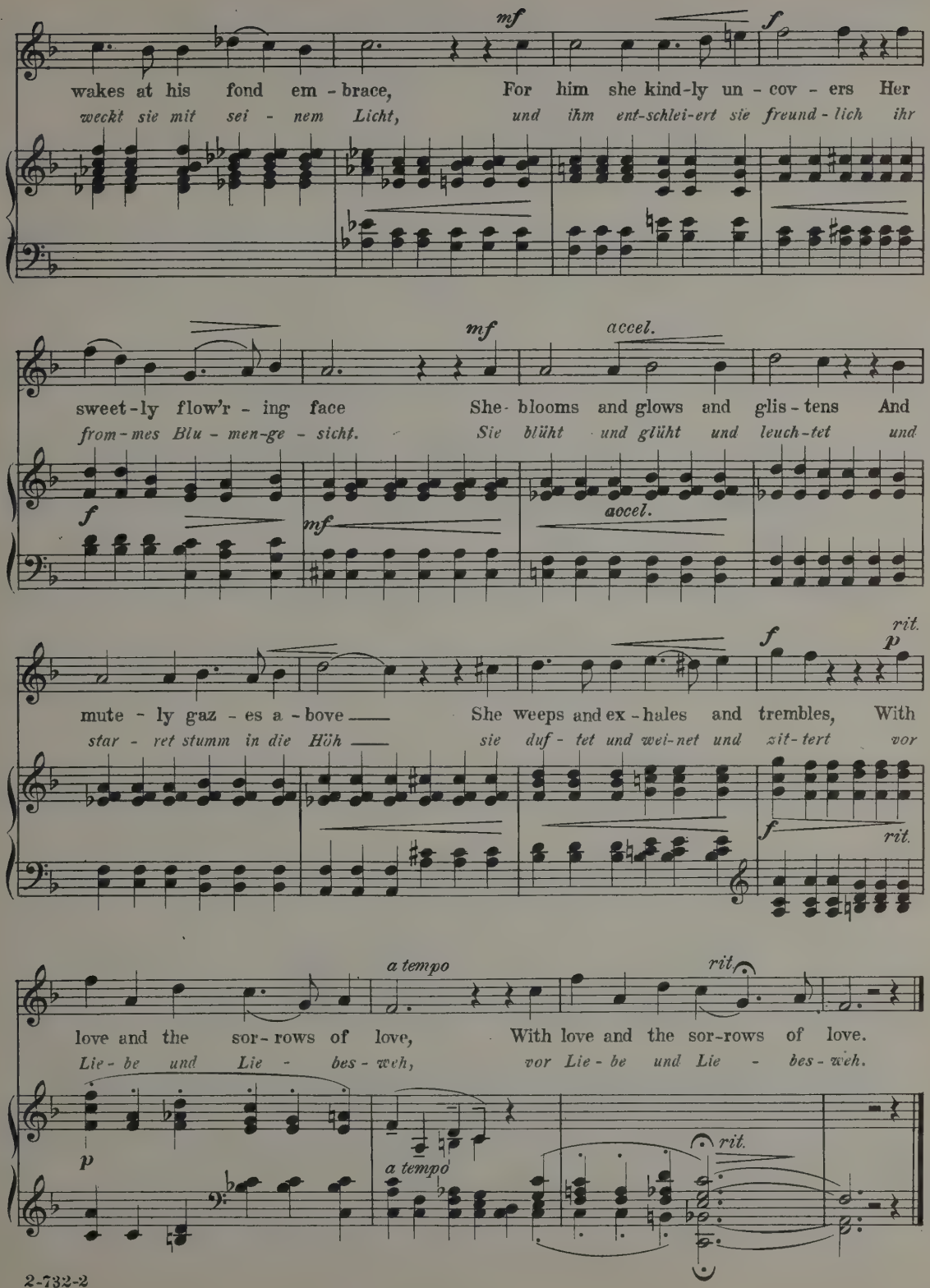
THE LOTUS FLOWER

DIE LOTOSBLUME

R. SCHUMANN
Op. 25, Nº 7.


Lento assai
p
The Lo - tus-flow'r is trou - bled At
Die Lo - tos-blu - me äng - stigt
p
mf
sun's re-splen-dent light, With sunk-en head and sad - ly She
sich vor der Son - ne Pracht, und mit ge - senk - tem Haup - te er -
p
dream-i - ly waits for the night. The moon ap-pears as her woo - er She
war - tet sie träu - mend die Nacht. Der Mond der ist ihr Buh - le, er
pp

Medium


mf
f
wakes at his fond em - brace, For him she kind-ly un - cov - ers Her
weckt sie mit sei - nem Licht, und ihm ent-schlei-ert sie freund - lich ihr
mf
accel.
sweet-ly flow'r - ing face She- blooms and glows and glis - tens And
from-mes Blu - men-ge - sicht. Sie blüht und glüht und leuch-tet und
f
mf
accel.
f
rit.
p
mute - ly gaz - es a - bove She weeps and ex - hales and trembles, With
star - ret stumm in die Höh sie duf - tet und wei-net und zit-tert vor
f
rit.
a tempo
rit
love and the sor - rows of love, With love and the sor-rows of love.
Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.
p
a tempo
rit.

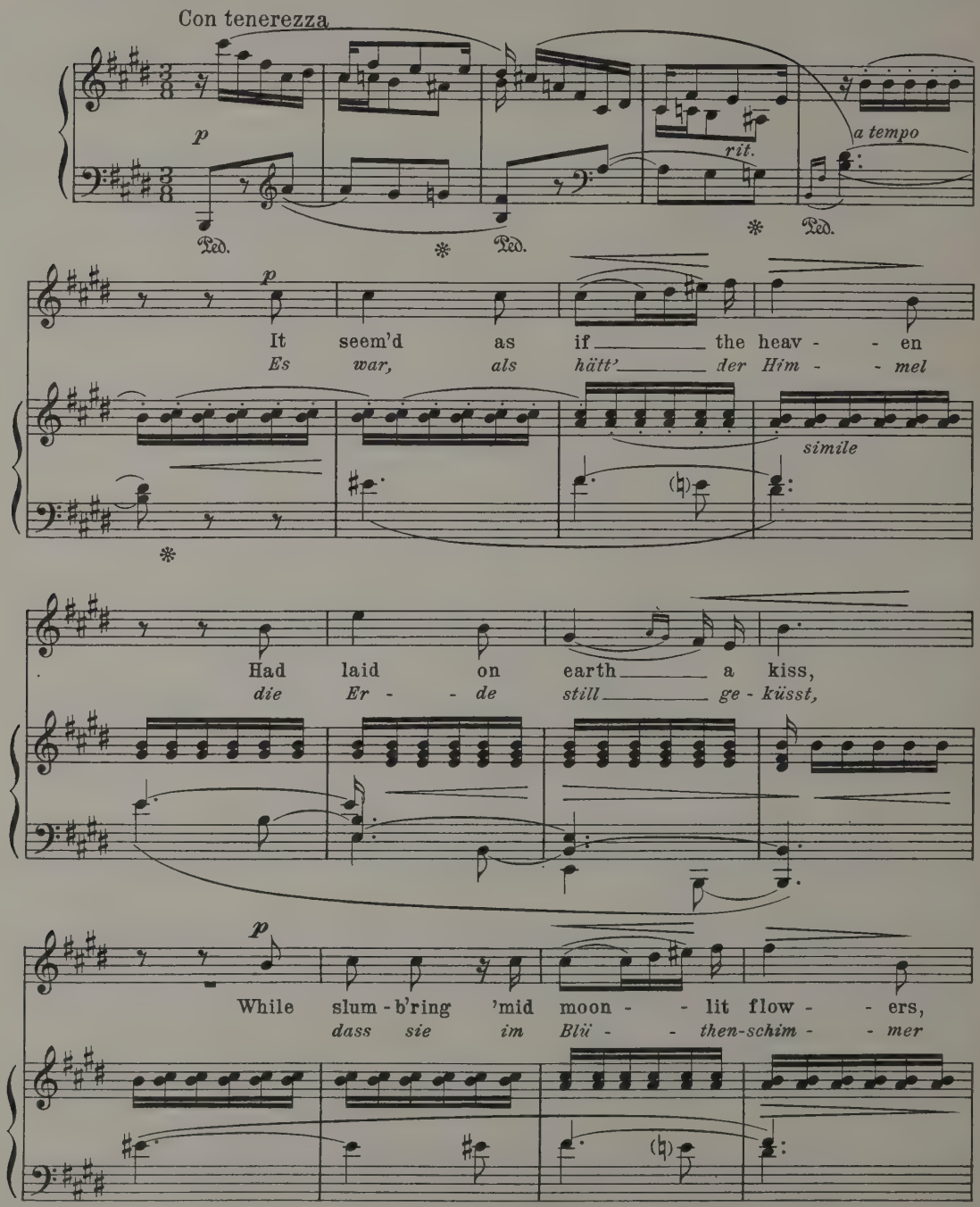
MOONLIGHT

MONDNACHT

JOSEPH von EICHENDORFF

English version by
Edith Tillotson

SCHUMANN



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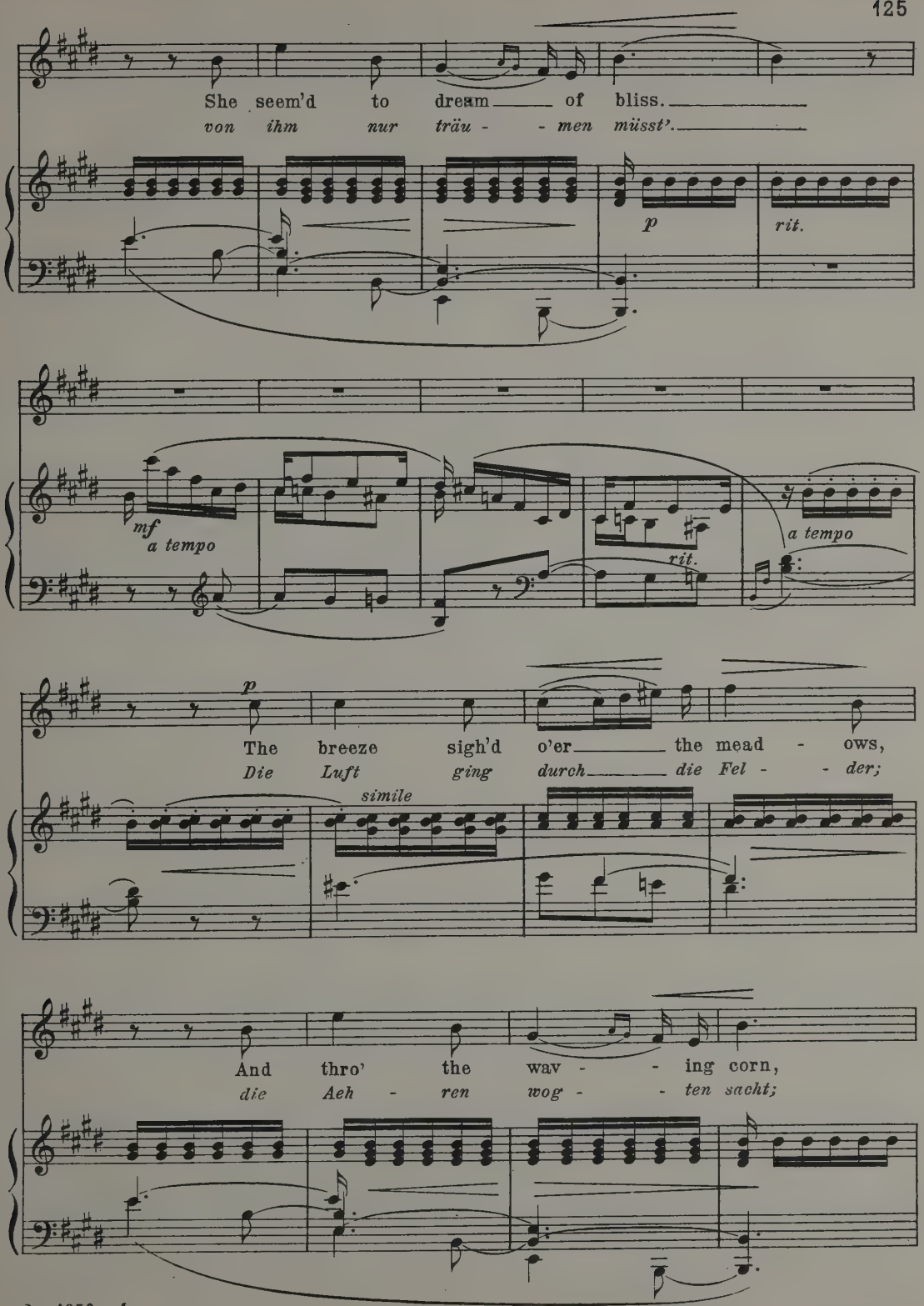
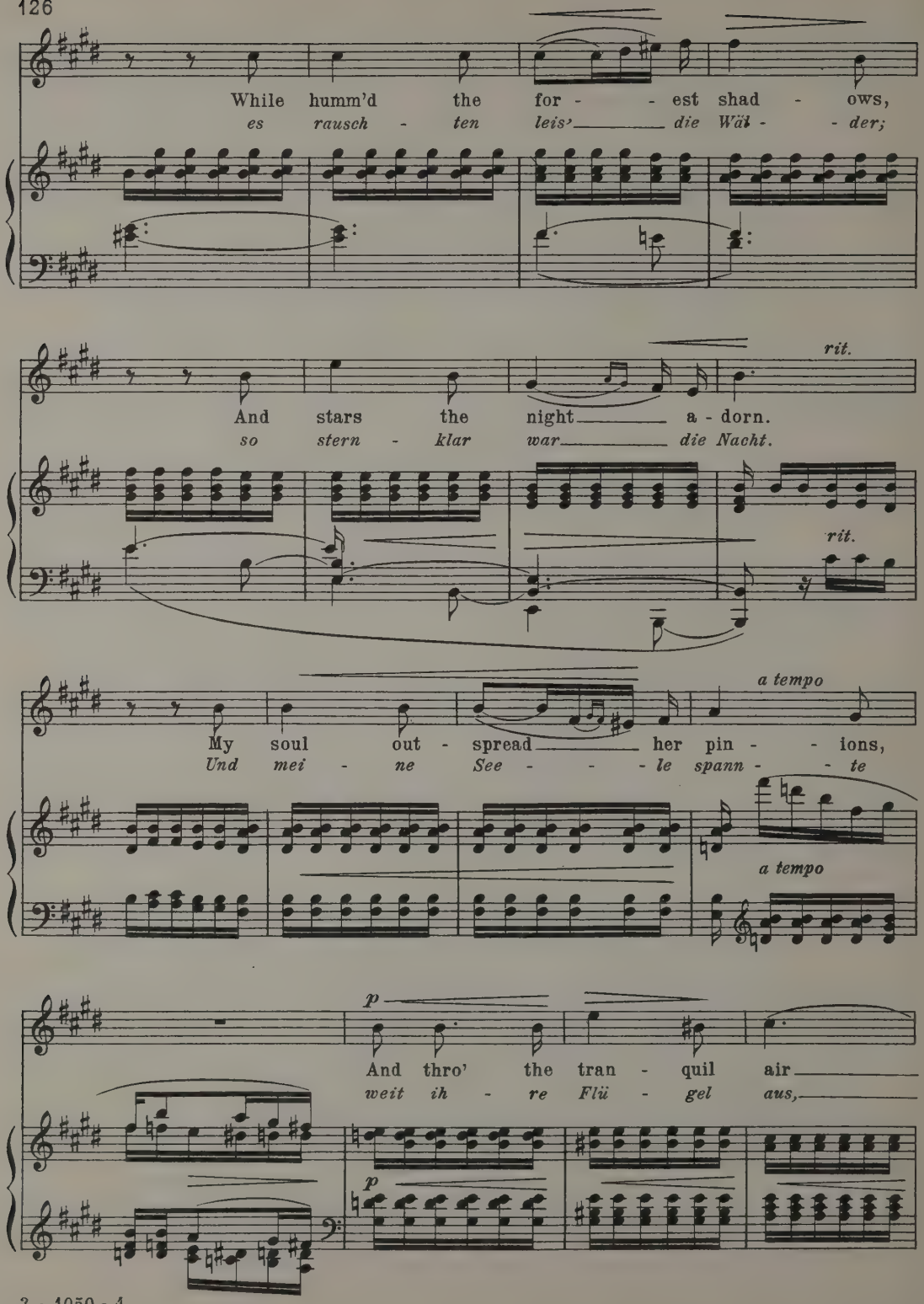
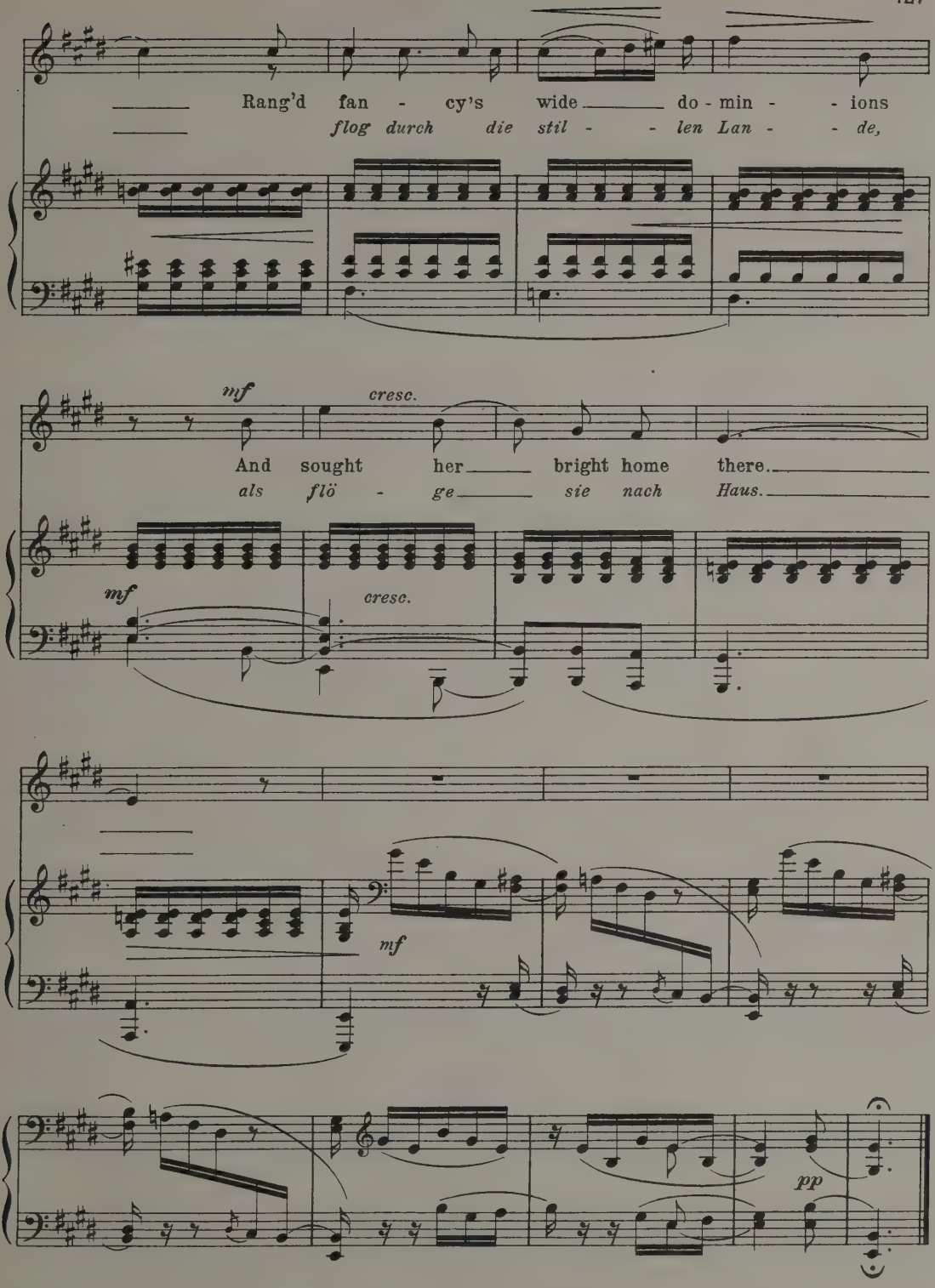

She seem'd to dream of bliss.
von ihm nur träu - men müsst'.
p
rit.
mf
a tempo
rit.
a tempo
p
The breeze sigh'd o'er the mead - ows,
Die Luft ging durch die Fel - der;
simile
And thro' the wav - ing corn,
die Aeh - ren wog - ten sacht;

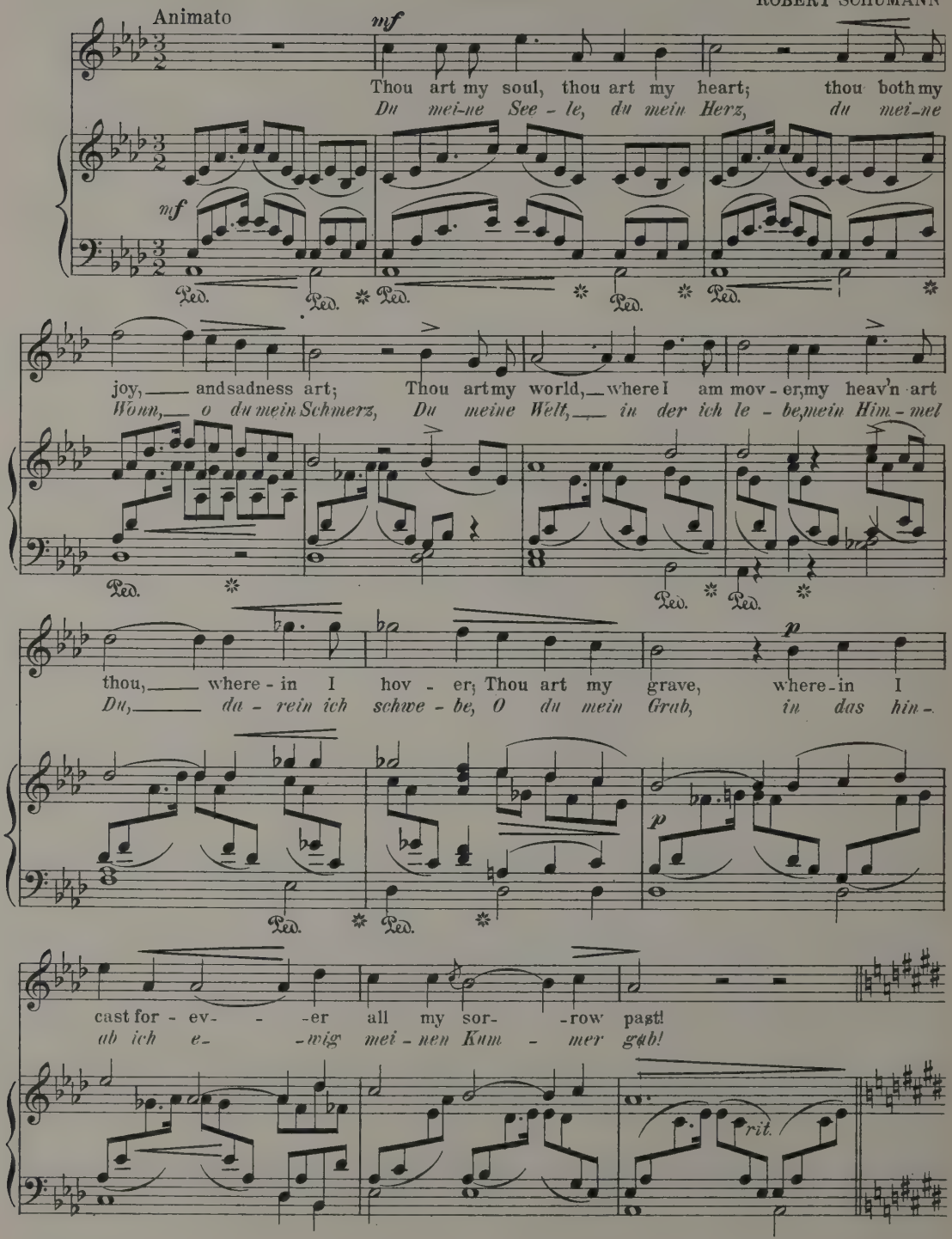

While humm'd the for - - est shad - ows,
es rausch - ten leis' die Wäl - - der;
rit.
And stars the night a - dorn.
so stern - klar war die Nacht.
rit.
a tempo
My soul out - spread her pin - - ions,
Und mei - ne See - - - le spann - - te
a tempo
p
And thro' the tran - quil air
weit ih - re Flü - gel aus,
p


Rang'd fan - cy's wide do - min - - ions
flog durch die stil - - len Lan - - de,
mf
cresc.
And sought her bright home there.
als flö - ge sie nach Haus.
mf
cresc.
mf
pp

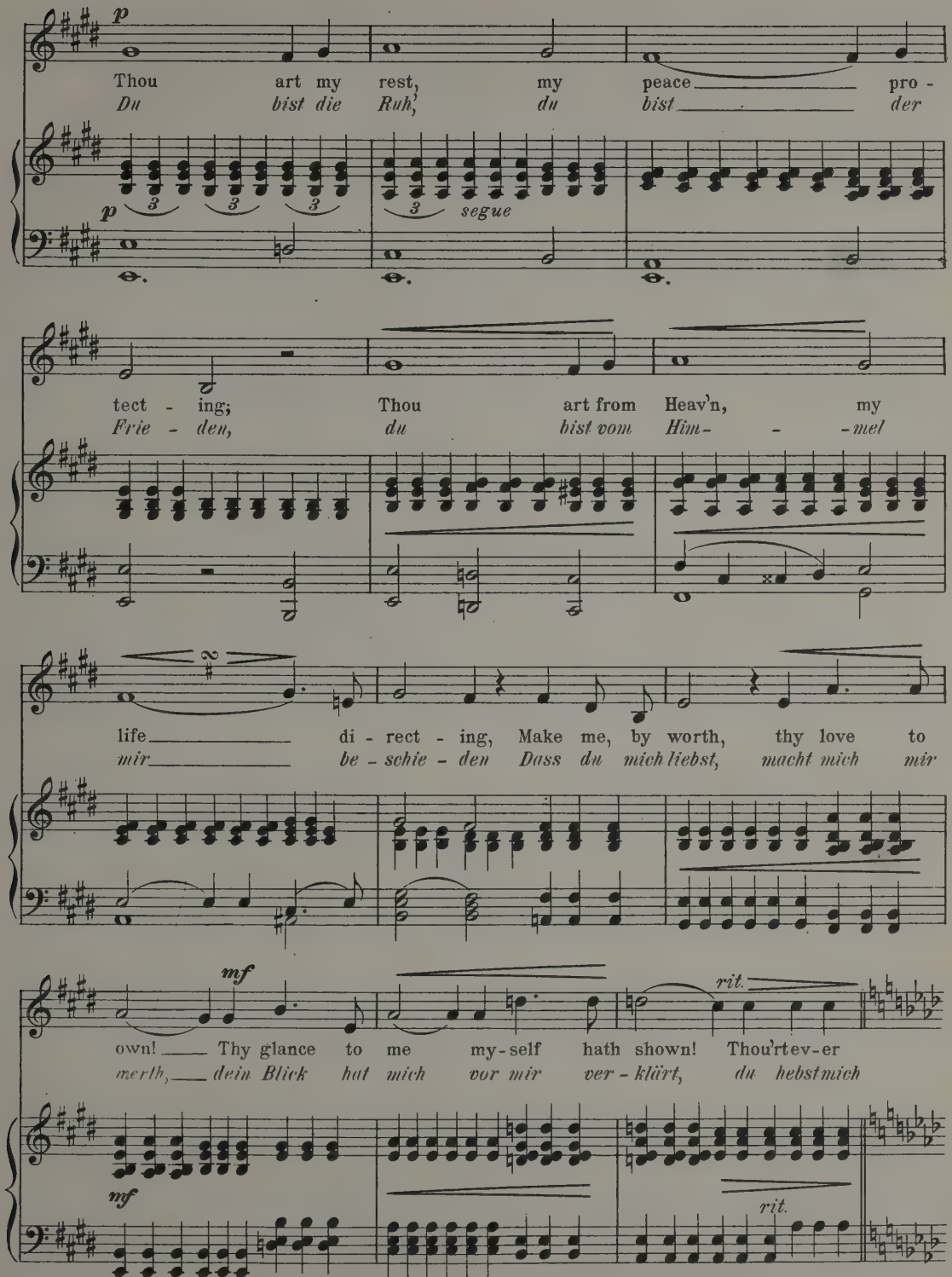
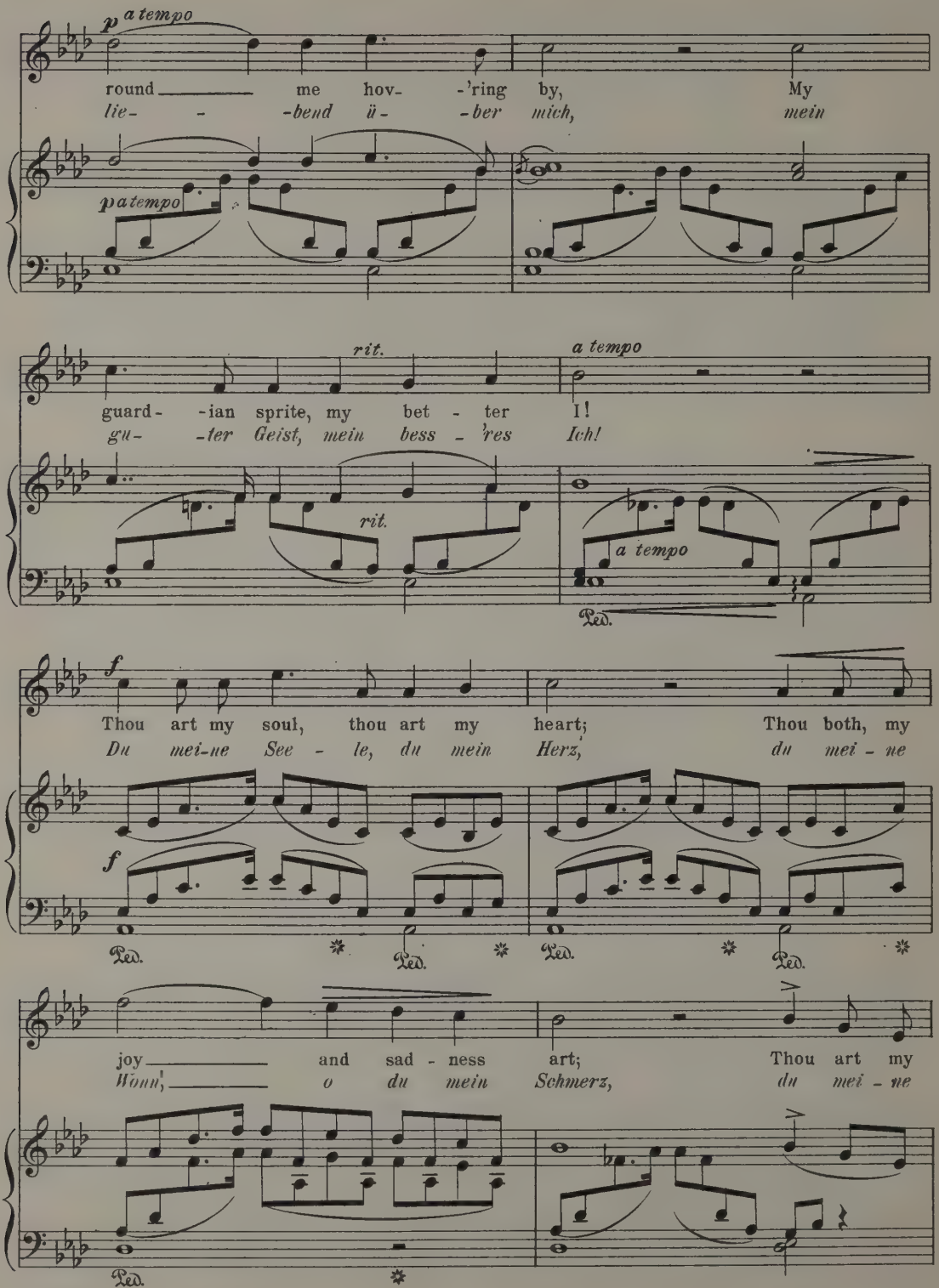
DEDICATION

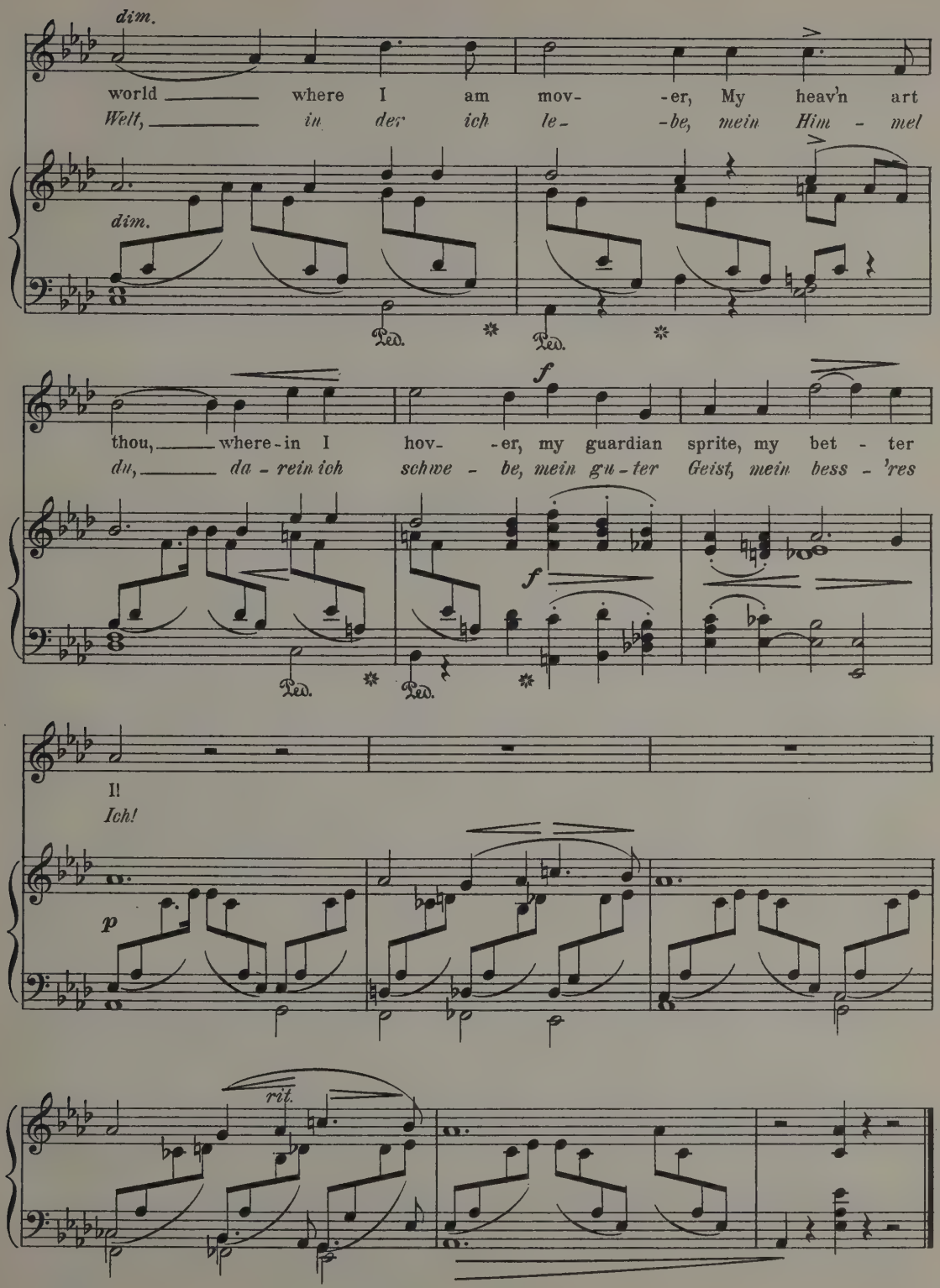
WIDMUNG

ROBERT SCHUMANN


Animato
mf
Thou art my soul, thou art my heart; thou both my
Du mei-ne See - le, du mein Herz, du mei-ne
joy, and sadness art; Thou art my world, where I am mov - er, my heav'n art
Wonn, o du mein Schmerz, Du meine Welt, in der ich le - be, mein Him - mel
thou, where - in I hov - er; Thou art my grave, where - in I
Du, du - rein ich schwe - be, O du mein Grab, in das hin -
p
cast for - ev- -er all my sor- -row past!
ab ich e- -wig mei - nen Kum - mer gab!
rit.

High


p
Thou art my rest, my peace pro -
Du bist die Ruh', du bist der
p
segue
tect - ing; Thou art from Heav'n, my
Frie - den, du bist vom Him- - -mel
life di - rect - ing, Make me, by worth, thy love to
mir be - schie - den Dass du mich liebst, macht mich mir
mf
own! Thy glance to me my-self hath shown! Thou'rt ev-er
merth, dein Blick hat mich vor mir ver - klärt, du hebst mich
mf
rit.
rit.

p a tempo
round me hov- 'ring by, My
lie- -bend ü- -ber mich, mein
p a tempo
rit.
a tempo
guard- -ian sprite, my bet - ter I!
gu- -ter Geist, mein bess - 'res Ich!
rit.
a tempo
Ped.
f
Thou art my soul, thou art my heart; Thou both, my
Du mei-ne See - le, du mein Herz, du mei - ne
f
Ped. Ped. Ped. Ped.
joy and sad - ness art; Thou art my
Wonn', o du mein Schmerz, du mei - ne
Ped.

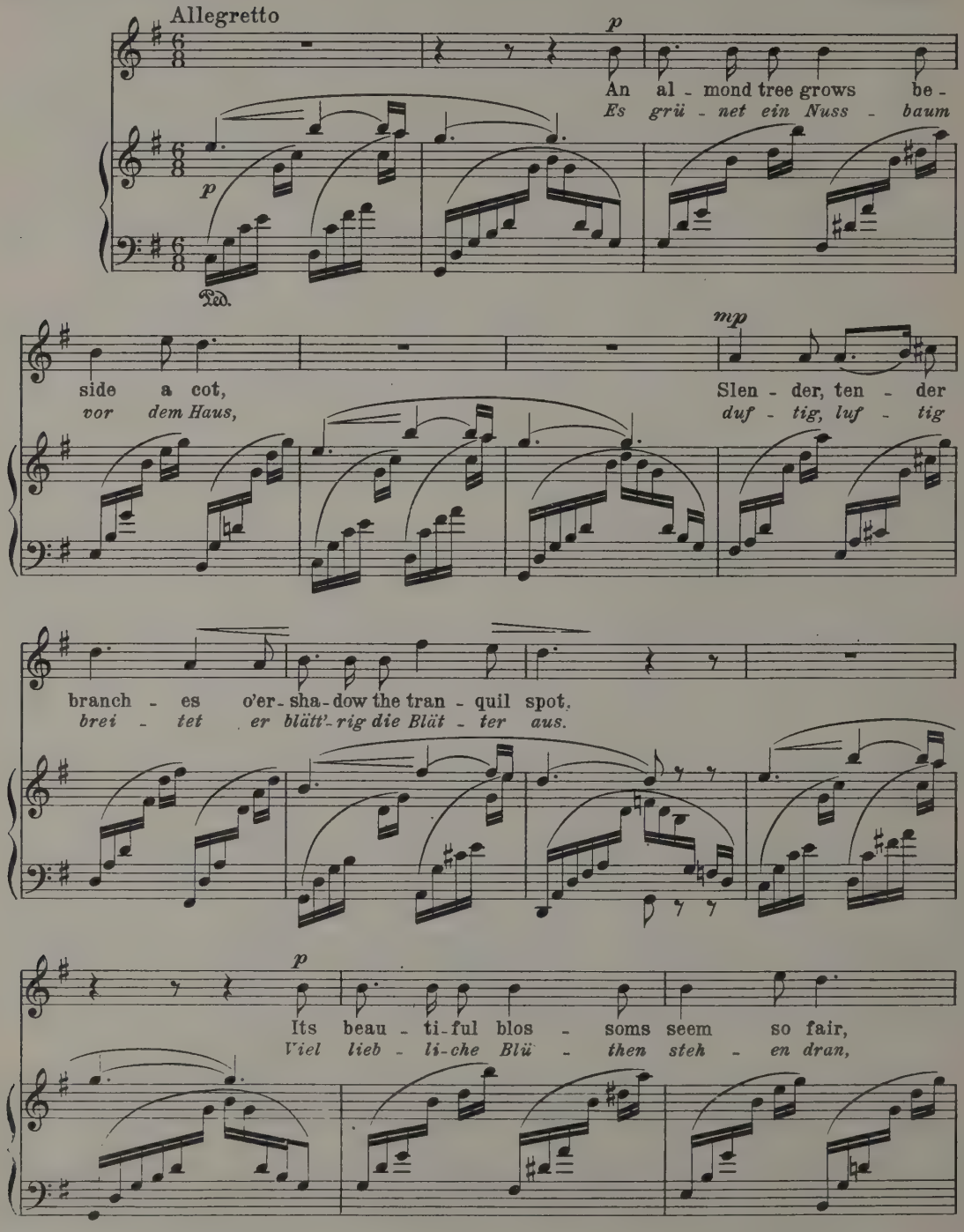

dim.
world where I am mov- -er, My heav'n art
Welt, in der ich le- -be, mein Him - mel
dim.
Ped. Ped.
f
thou, where-in I hov- -er, my guardian sprite, my bet - ter
du, da - rein ich schwe - be, mein gu - ter Geist, mein bess - 'res
f
Ped. Ped.
I!
Ich!
p
rit.

THE ALMOND TREE

DER NUSSBAUM

JULIUS MOSEN
Edited by A. Pero

SCHUMANN


Allegretto
p
An al - mond tree grows be -
Es grü - net ein Nuss - baum
p
Ped.
mp
side a cot,
vor dem Haus,
Slen - der, ten - der
duf - tig, luf - tig
branch - es o'er - sha - dow the tran - quil spot,
brei - tet er blätt'-rig die Blät - ter aus.
p
Its beau - ti - ful blos - soms seem so fair,
Viel lieb - li - che Blü - then steh - en dran,

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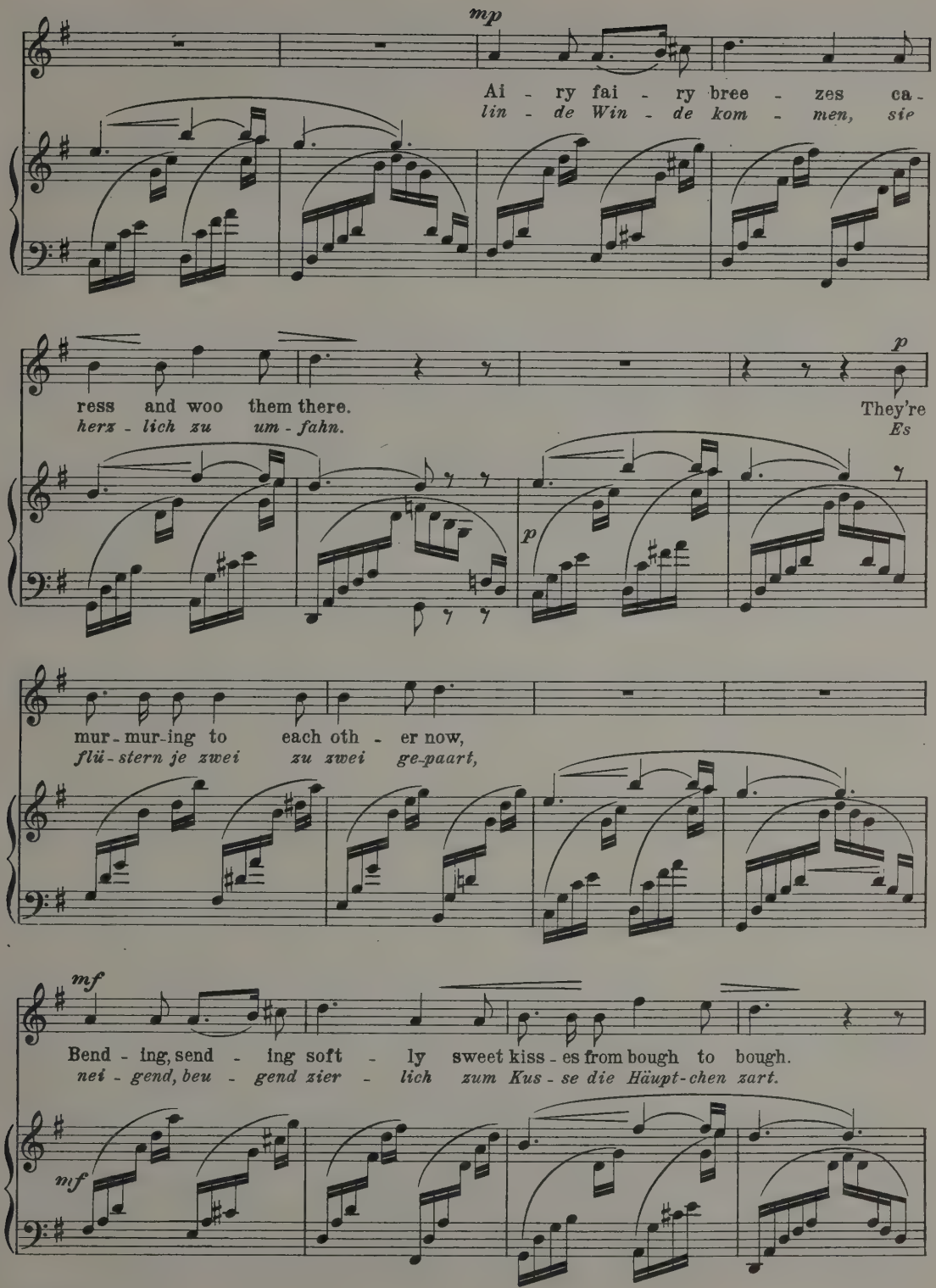
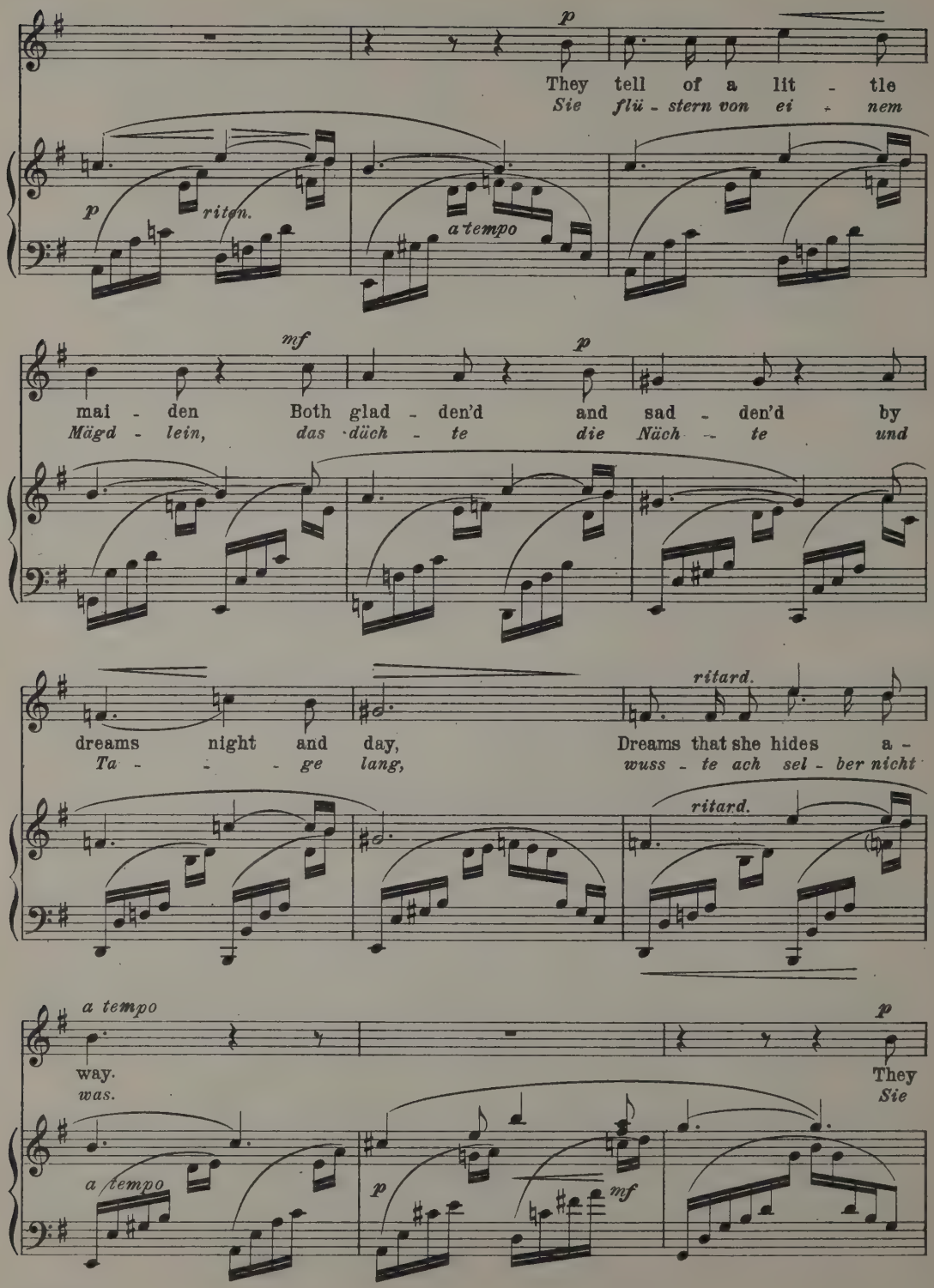
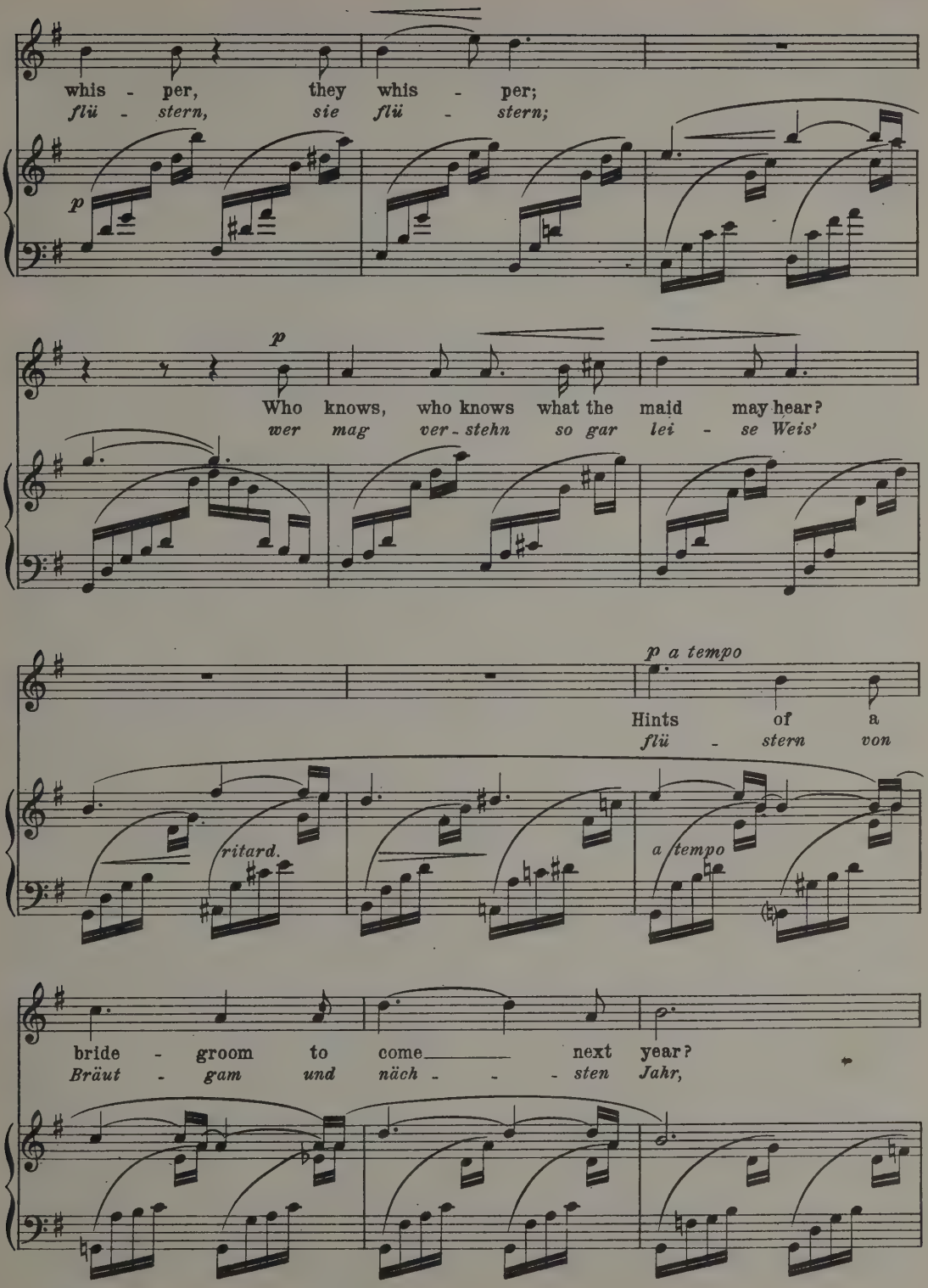
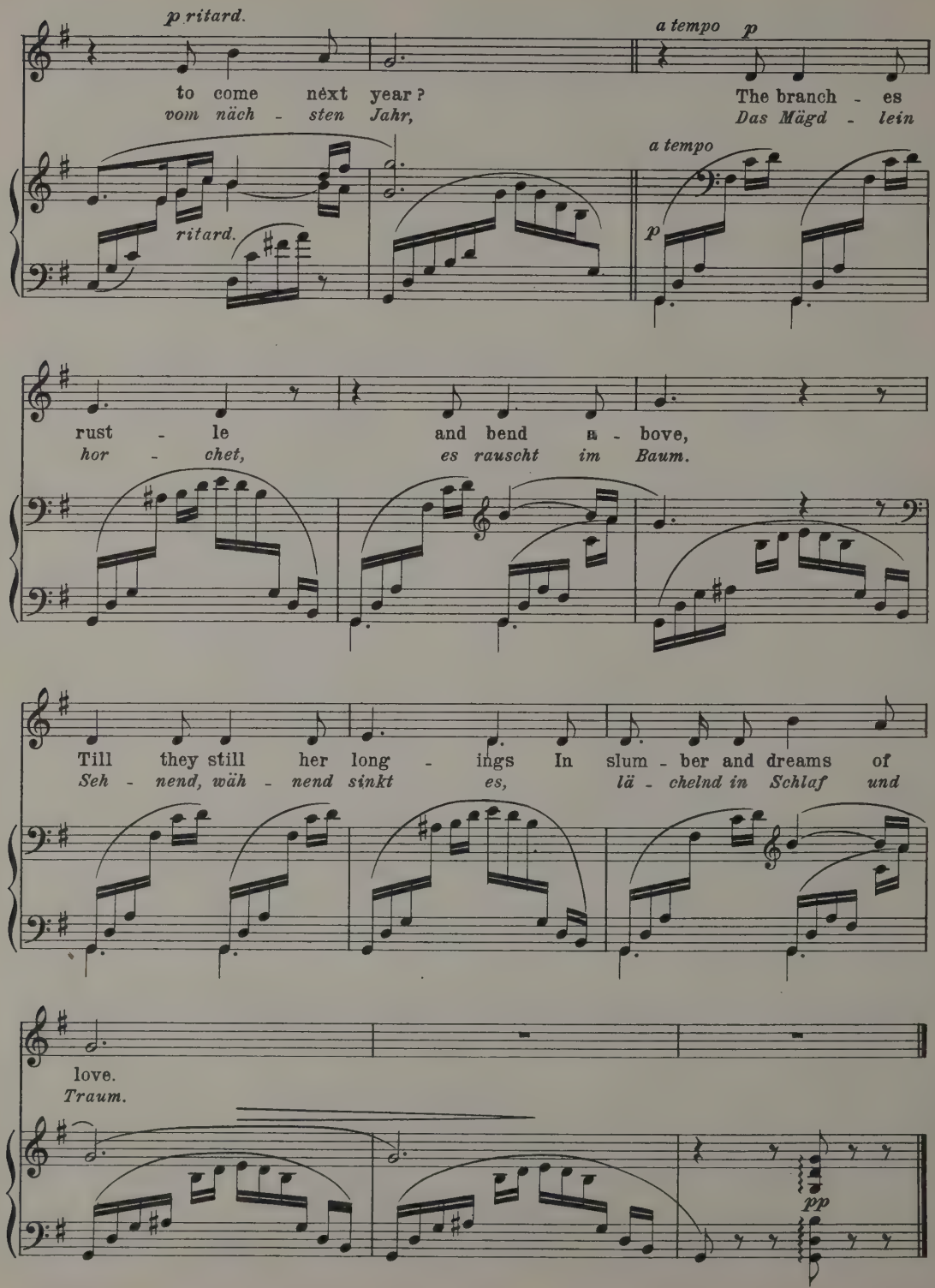

mp
Ai - ry fai - ry bree - zes ca -
lin - de Win - de kom - men, sie
p
ress and woo them there.
herz - lich zu um - fahn.
They're
Es
p
mur - mur - ing to each oth - er now,
flü - stern je zwei zu zwei ge - paart,
mf
Bend - ing, send - ing soft - ly sweet kiss - es from bough to bough.
nei - gend, beu - gend zier - lich zum Kus - se die Häupt - chen zart.
mf


p
They tell of a lit - tle
Sie flü - stern von ei - nem
p
riten.
a tempo
mf
p
mai - den Both glad - den'd and sad - den'd by
Mägd - lein, das düch - te die Näch - te und
ritard.
dreams night and day, Dreams that she hides a -
Ta - - - ge lang, wuss - te ach sel - ber nicht
ritard.
a tempo
p
way. They
was. Sie
a tempo
p
mf

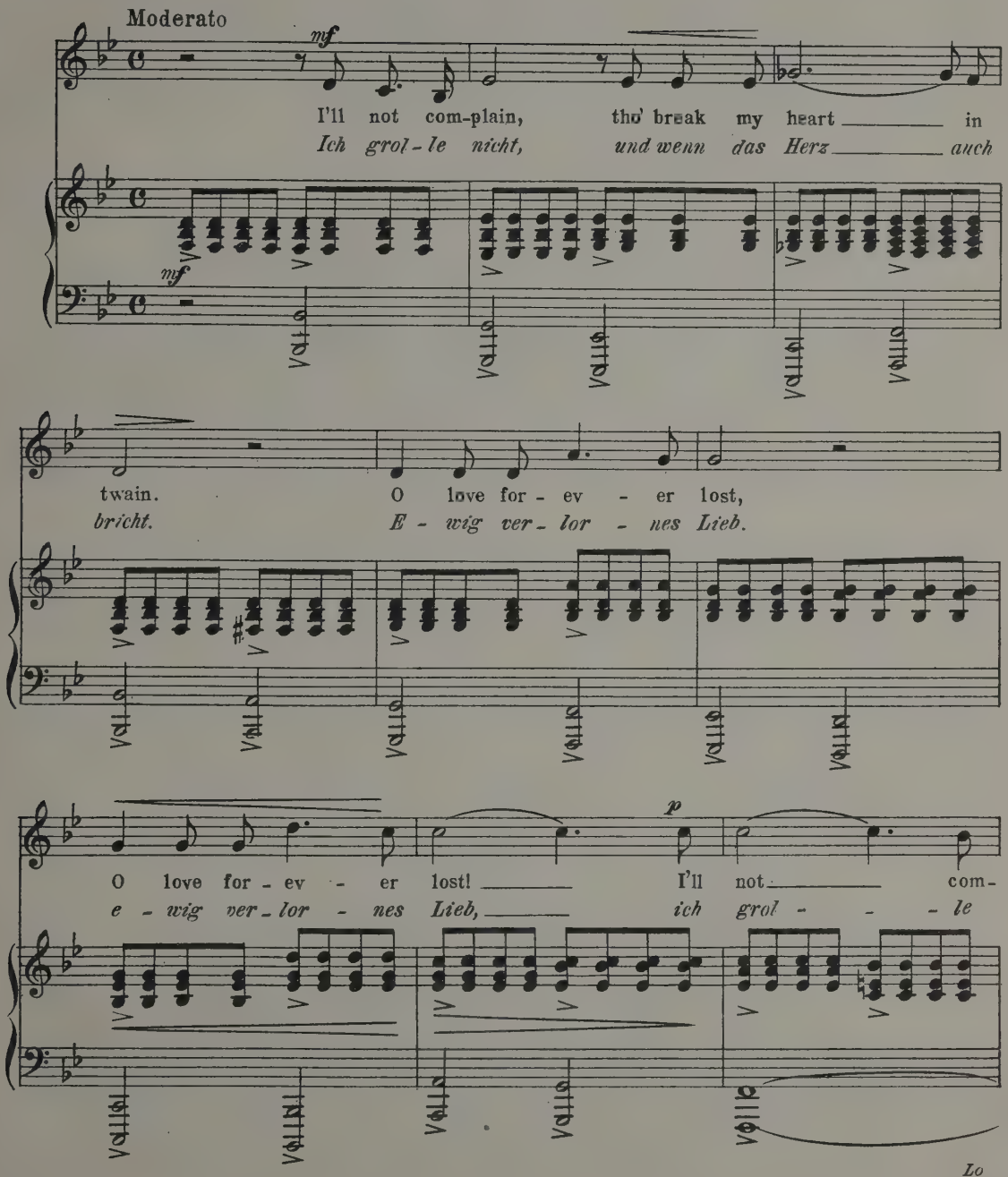
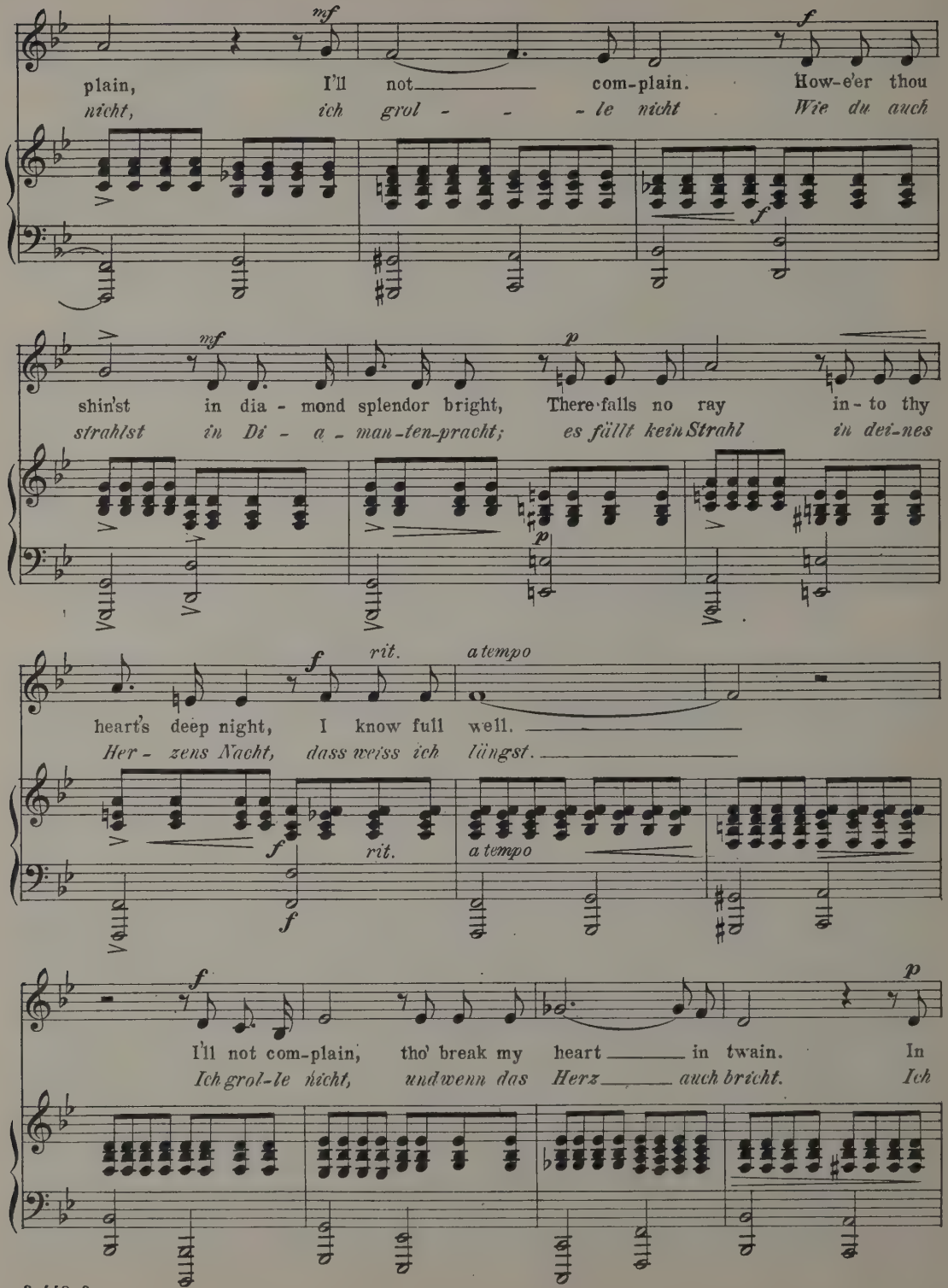

whis - per, they whis - per;
flü - stern, sie flü - stern;
p
p
Who knows, who knows what the maid may hear?
wer mag ver - stehn so gar lei - se Weis'
p a tempo
Hints of a
flü - stern von
ritard.
a tempo
bride - groom to come next year?
Bräut - gam und näch - - - sten Jahr,

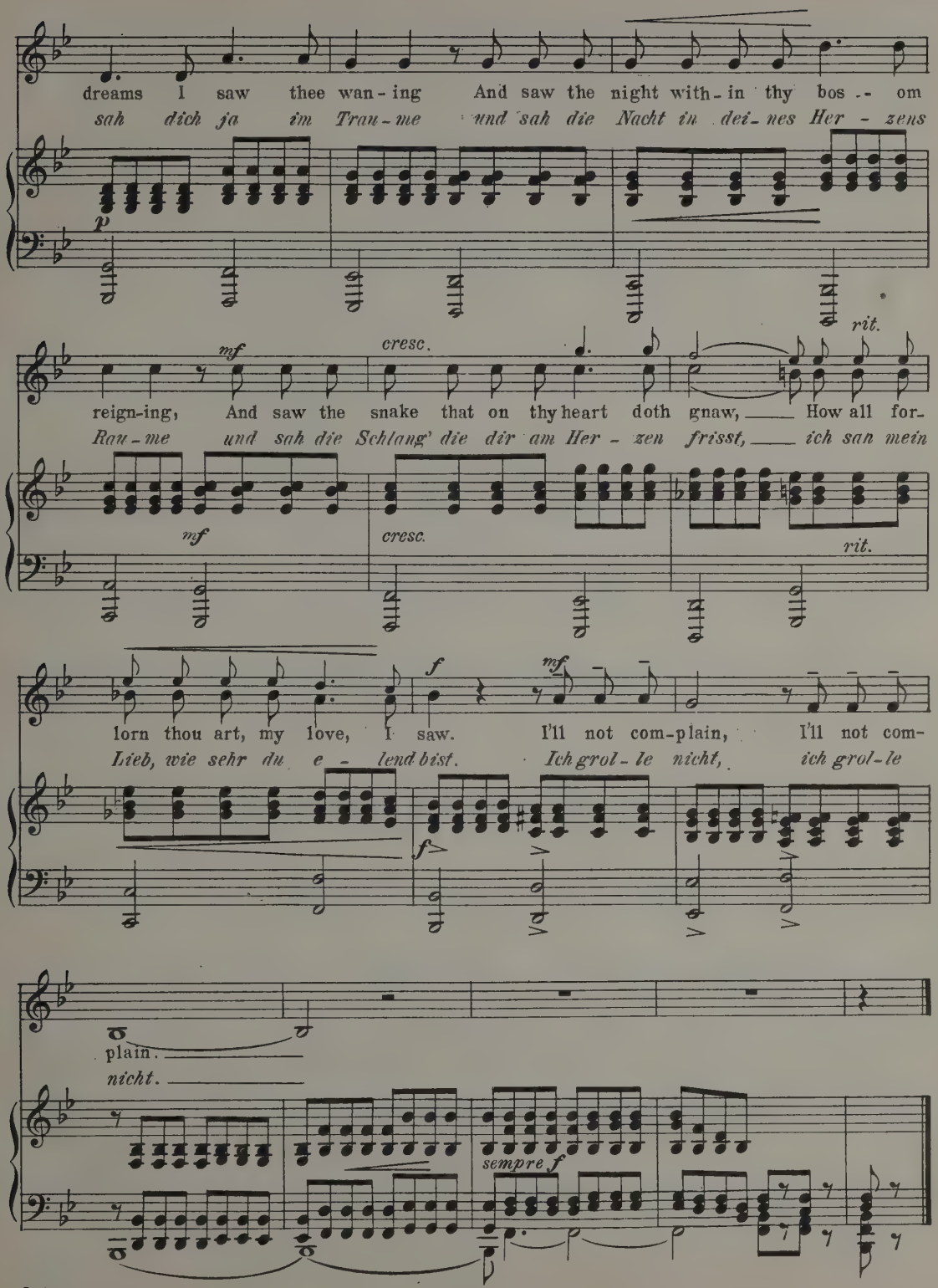

p ritard.
to come next year?
vom näch - sten Jahr,
ritard.
a tempo p
The branch - es
Das Mägd - lein
a tempo
p
rust - le and bend a - bove,
hor - chet, es rauscht im Baum.
Till they still her long - ings In slum - ber and dreams of
Seh - nend, wäh - nend sinkt es, lä - chelnd in Schlaf und
love.
Traum.
pp

I'LL NOT COMPLAIN

ICH GROLLE NICHT

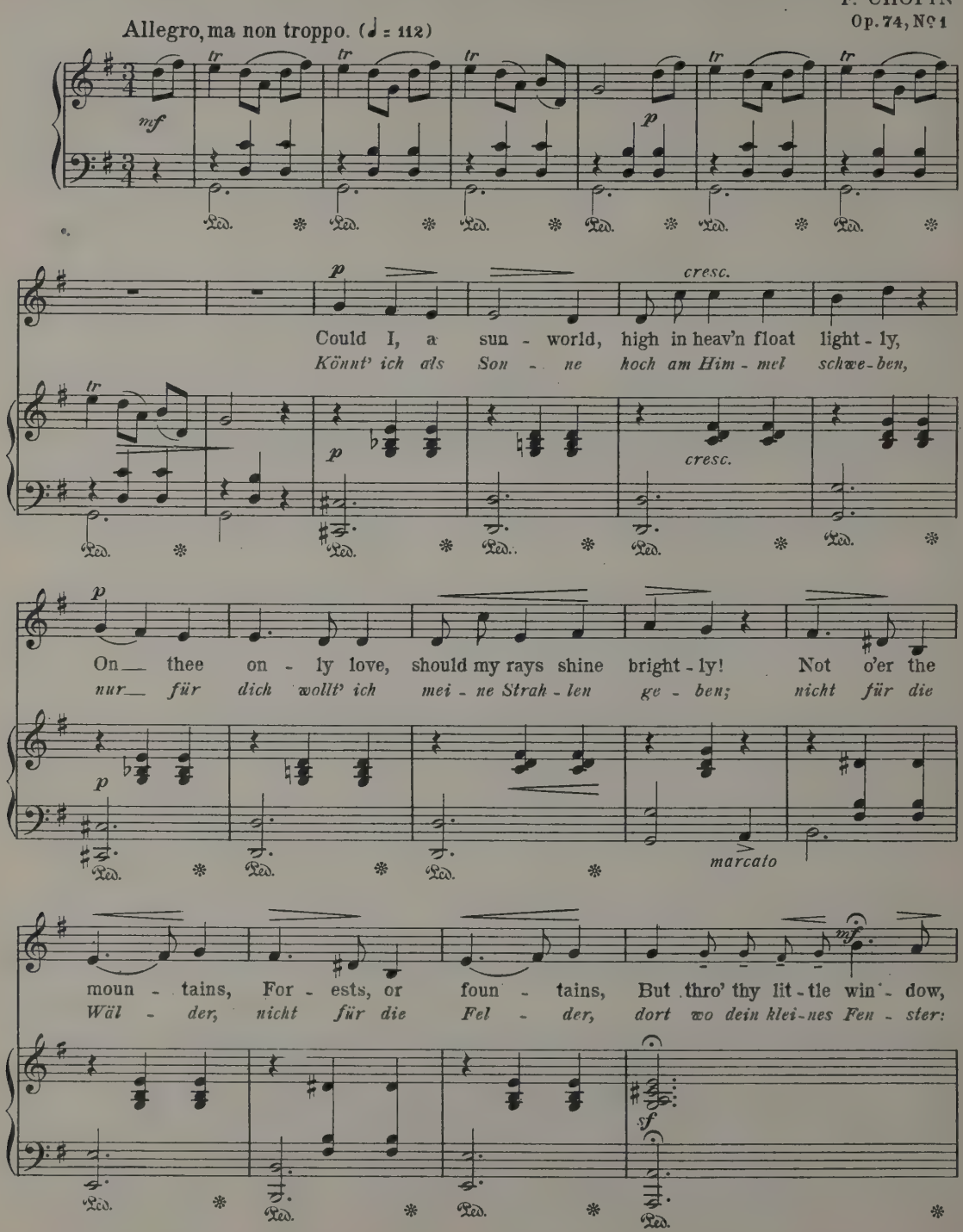
HEINRICH HEINE
English version by
John S. Dwight

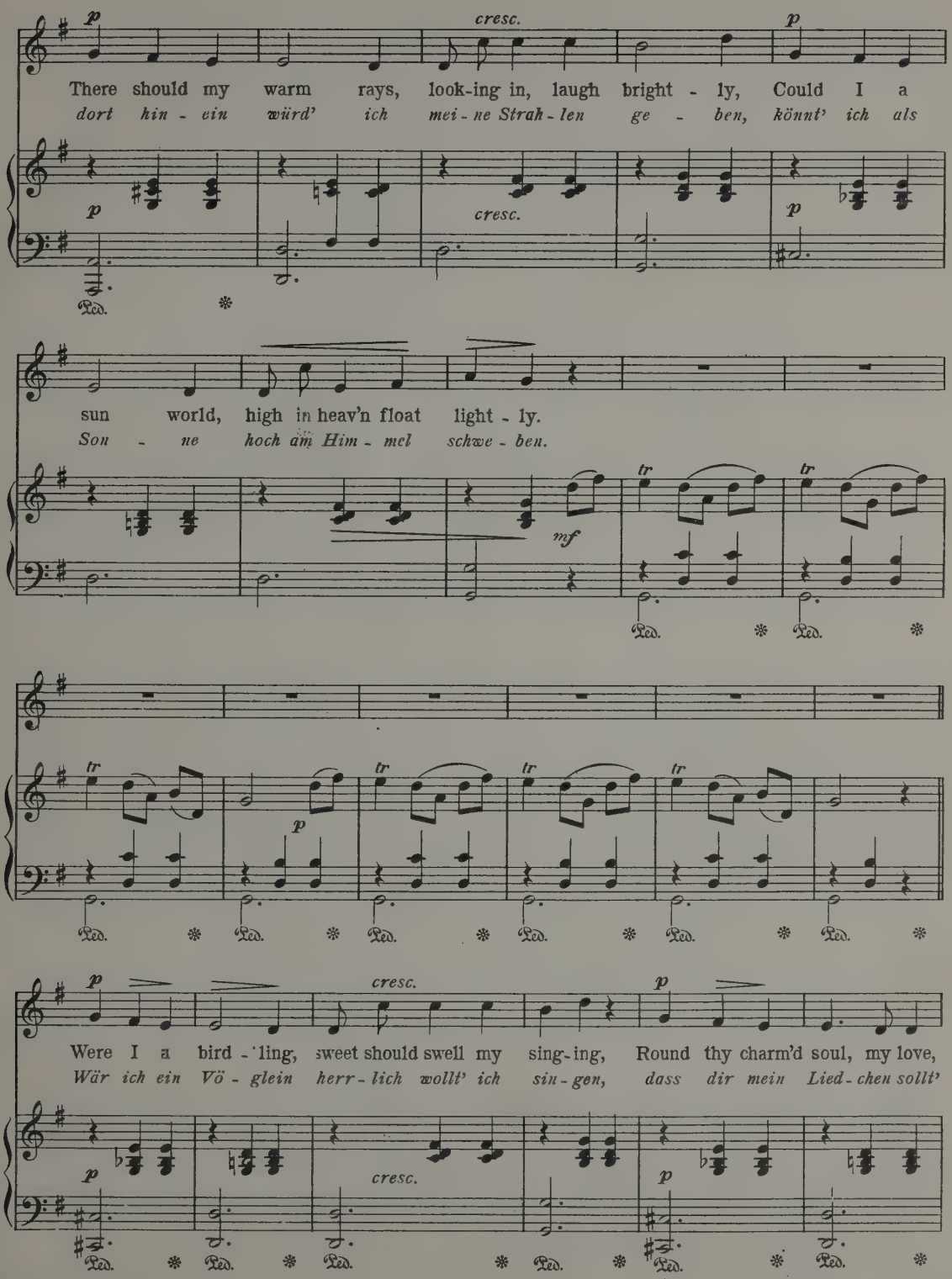
ROBERT SCHUMANN,
Op. 48, No. 7

mf
plain, I'll not com-plain. How-e'er thou
nicht, ich grol - - - le nicht Wie du auch
f
mf
p
shin'st in dia - mond splendor bright, There falls no ray in - to thy
strahlst in Di - a - man-ten-pracht; es fällt kein Strahl in dei-nes
f rit. a tempo
heart's deep night, I know full well.
Her - zens Nacht, dass weiss ich längst.
f rit. a tempo
f
p
I'll not com-plain, tho' break my heart in twain. In
Ich grol-le nicht, und wenn das Herz auch bricht. Ich

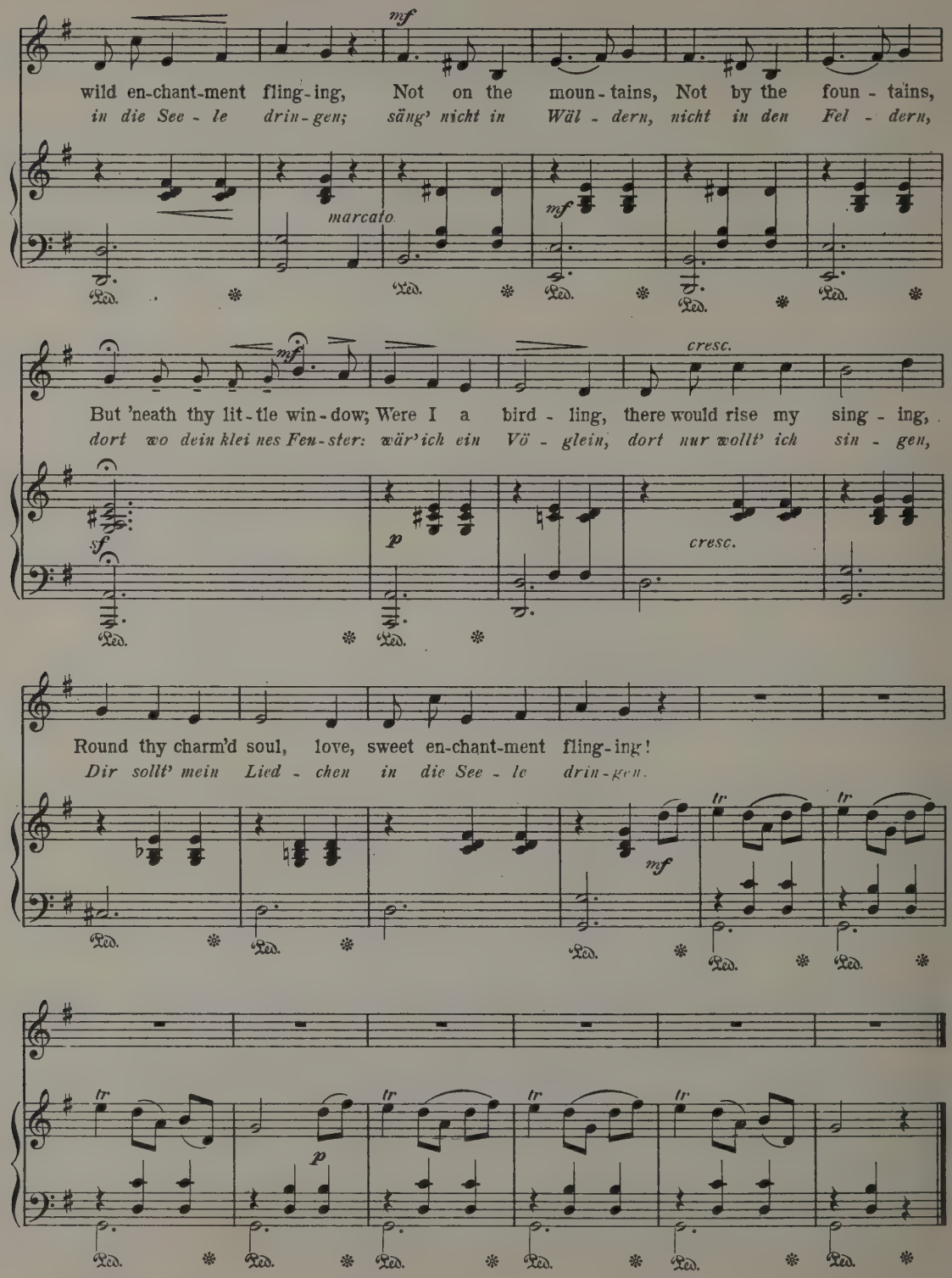

dreams I saw thee wan - ing And saw the night with - in thy bos -- om
sah dich ja im Trau - me und sah die Nacht in dei - nes Her - zens
p
mf
cresc.
rit.
reign-ing, And saw the snake that on thy heart doth gnaw, How all for-
Rau - me und sah die Schlang' die dir am Her - zen frisst, ich san mein
mf
cresc.
rit.
lorn thou art, my love, I saw. I'll not com-plain, I'll not com-
Lieb, wie sehr du e - lend bist. Ich grol - le nicht, ich grol - le
f
mf
f
plain.
nicht.
sempre f

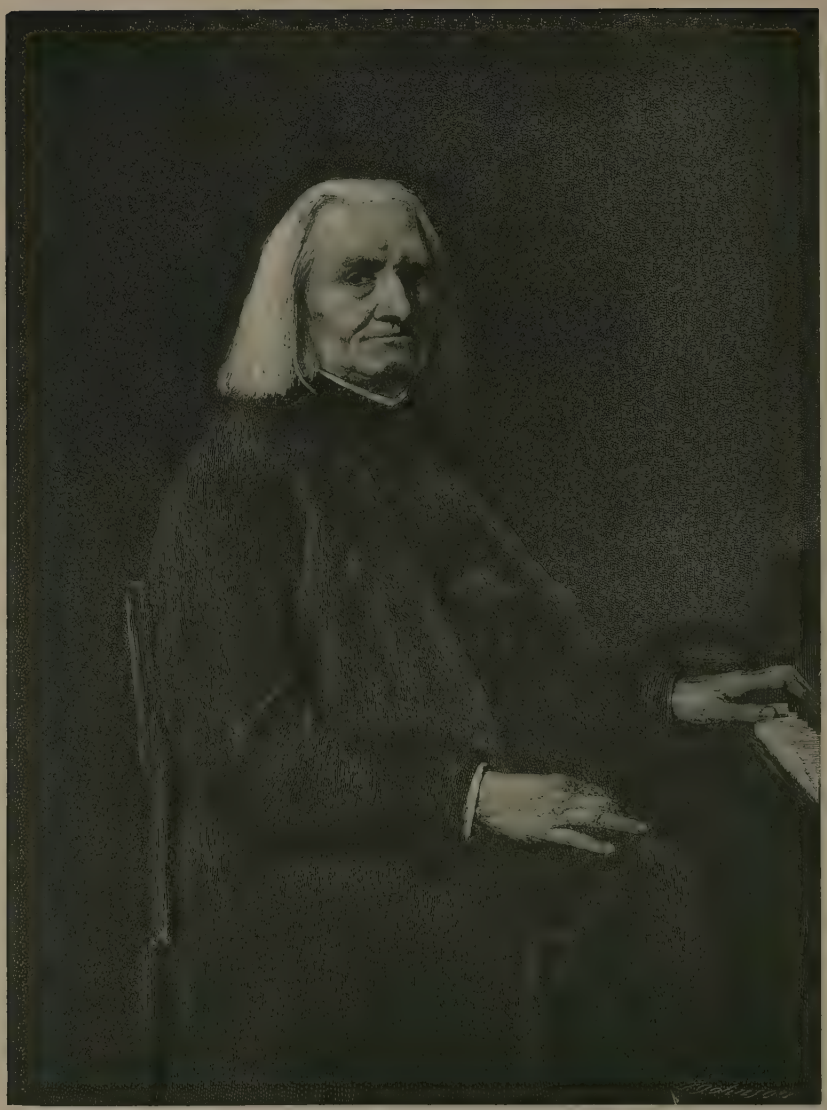
THE MAIDEN'S WISH.

F. CHOPIN
Op. 74, No 1


Allegro, ma non troppo. (♩ = 112)
mf
p
cresc.
Could I, a sun - world, high in heav'n float light - ly,
Könnt' ich als Son - ne hoch am Him - mel schwe - ben,
On thee on - ly love, should my rays shine bright - ly! Not o'er the
nur für dich wollt' ich mei - ne Strah - len ge - ben; nicht für die
marcato
moun - tains, For - ests, or foun - tains, But thro' thy lit - tle win - dow,
Wäl - der, nicht für die Fel - der, dort wo dein klei - nes Fen - ster:
f
Ped.


There should my warm rays, look-ing in, laugh bright - ly, Could I a
dort hin - ein würd' ich mei - ne Strah - len ge - ben, könnt' ich als
sun world, high in heav'n float light - ly.
Son - ne hoch am Him - mel schwe - ben.
Were I a bird - 'ling, sweet should swell my sing-ing, Round thy charm'd soul, my love,
Wär ich ein Vö - glein herr - lich wollt' ich sin - gen, dass dir mein Lied - chen sollt'


mf
wild en-chant-ment fling-ing, Not on the moun-tains, Not by the foun-tains,
in die See-le drin-gen; säng' nicht in Wäl-dern, nicht in den Fel-dern,
marcato
mf
But 'neath thy lit-tle win-dow; Were I a bird-ling, there would rise my sing-ing,
dort wo dein klei nes Fen-ster: wär' ich ein Vö-glein, dort nur wollt' ich sin-gen,
sf
p
cresc.
cresc.
Round thy charm'd soul, love, sweet en-chant-ment fling-ing!
Dir sollt' mein Lied-chen in die See-le drin-gen.
mf
tr
tr
tr
tr
tr
p
Ped.



FRANZ LISZT

GRABADO POR T. JOHNSON DU LA PINTURA POR MUNKACSY

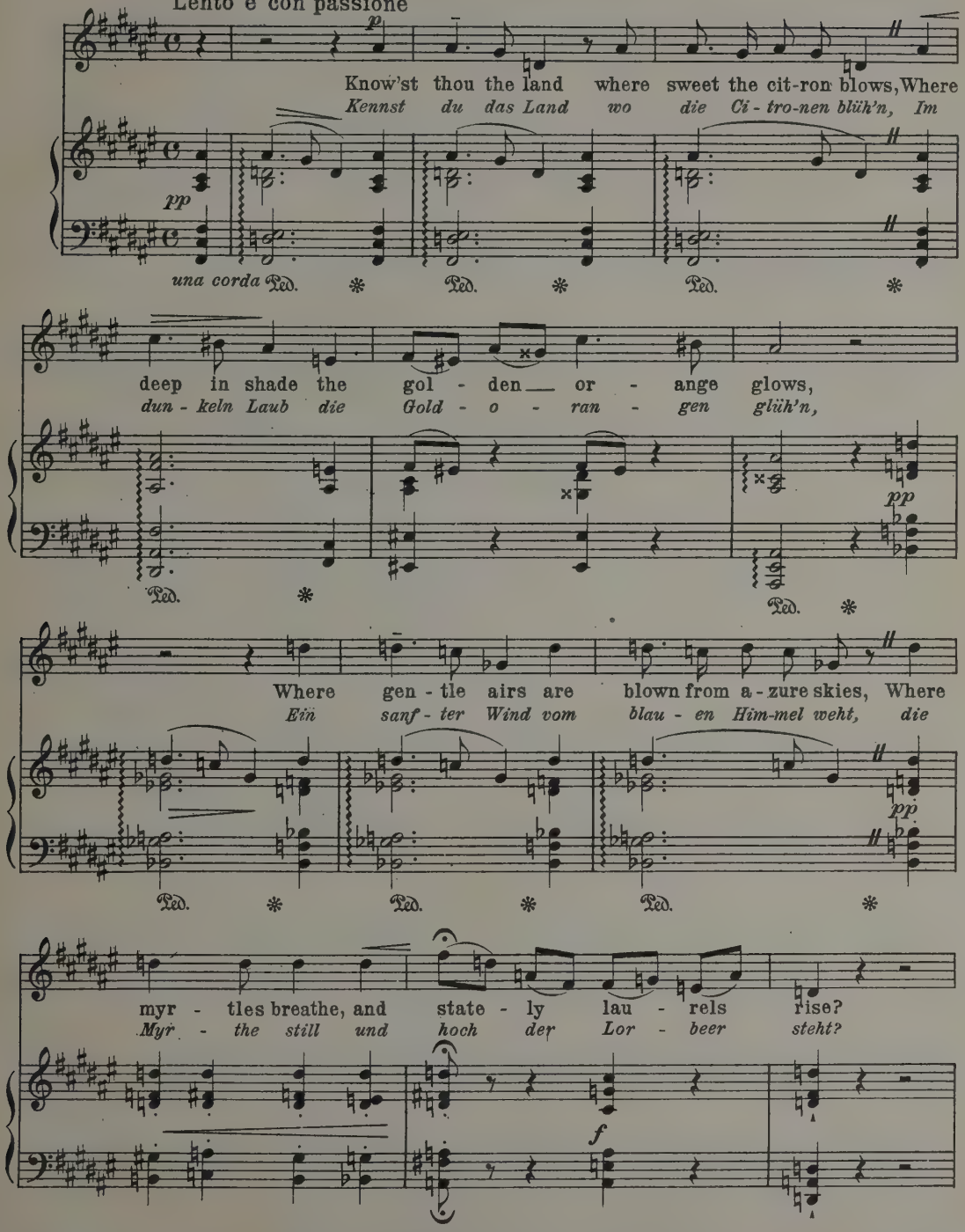
MIGNON'S SONG

KENNST DU DAS LAND?

GOETHE

Edited by A. Pero

LISZT


Lento e con passione
p
Know'st thou the land where sweet the cit-ron blows, Where
Kennst du das Land wo die Ci-tro-nen blüh'n, Im
pp
una corda
Ped.
deep in shade the gol-den or-ange glows,
dun-keln Laub die Gold-o-ran-gen glüh'n,
pp
Where gen-tle airs are blown from a-zure skies, Where
Ein sanf-ter Wind vom blau-en Him-mel weht, die
pp
myr-tles breathe, and state-ly lau-rels rise?
Myr-the still und hoch der Lor-beer steht?
f

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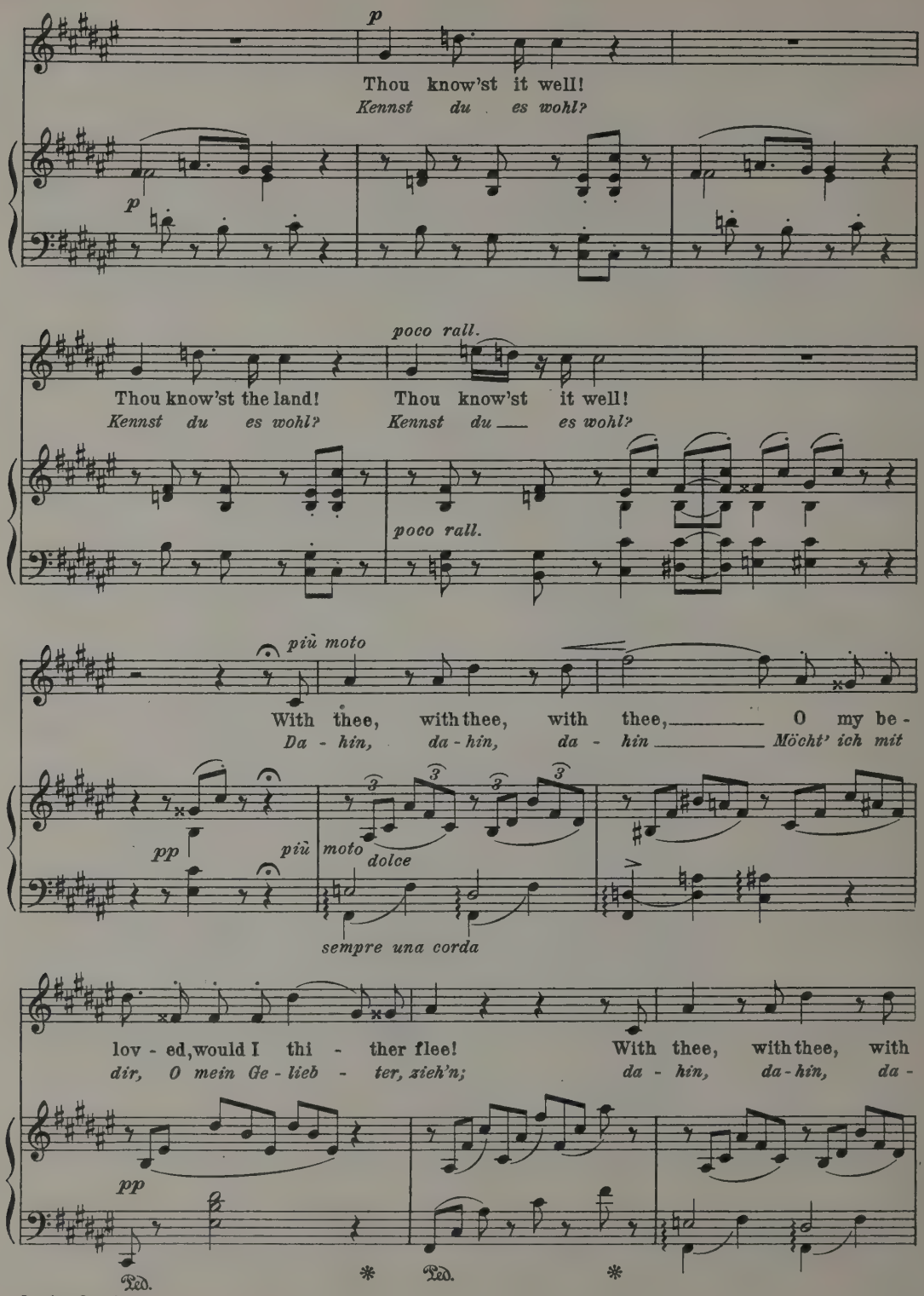
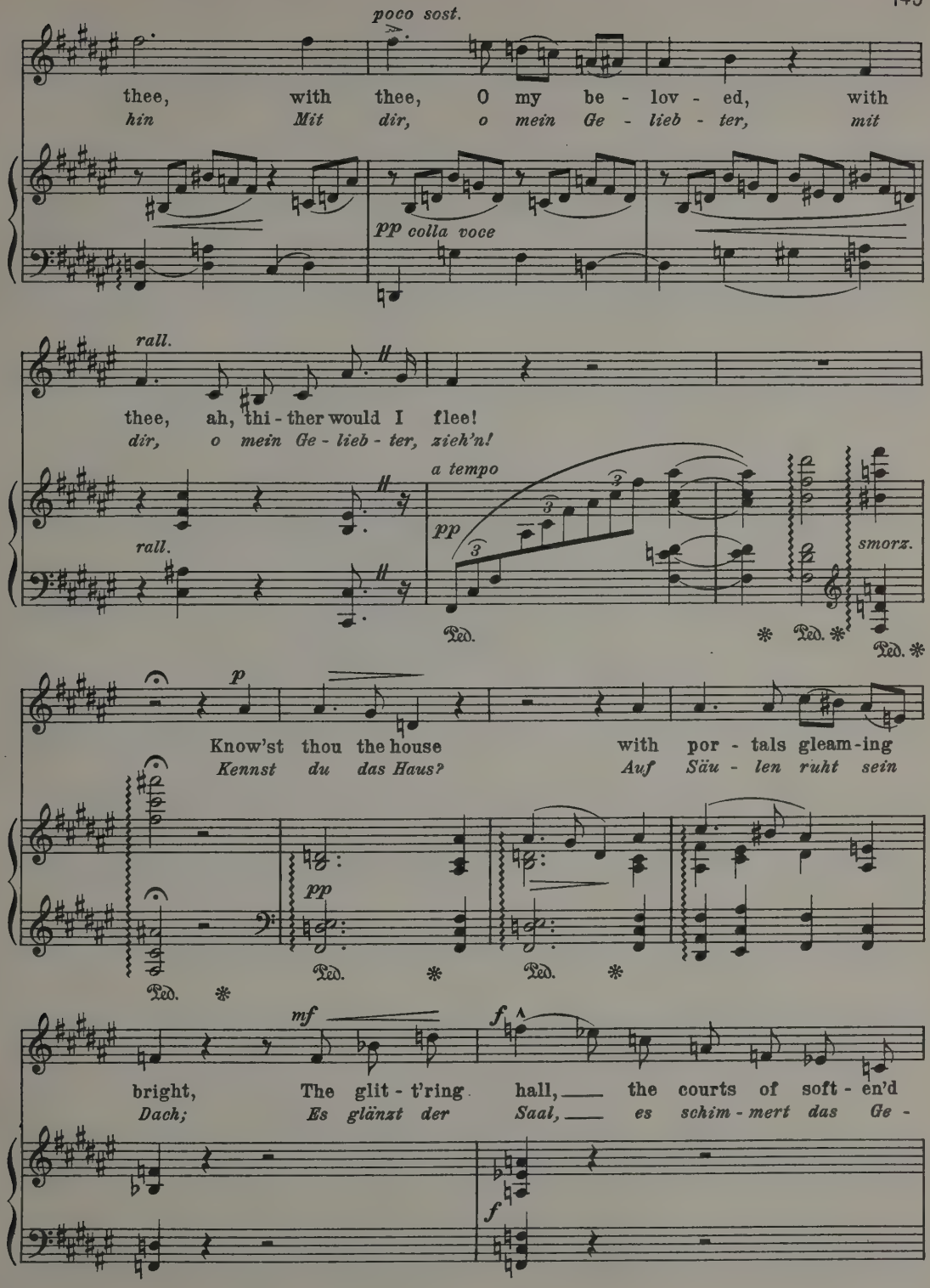
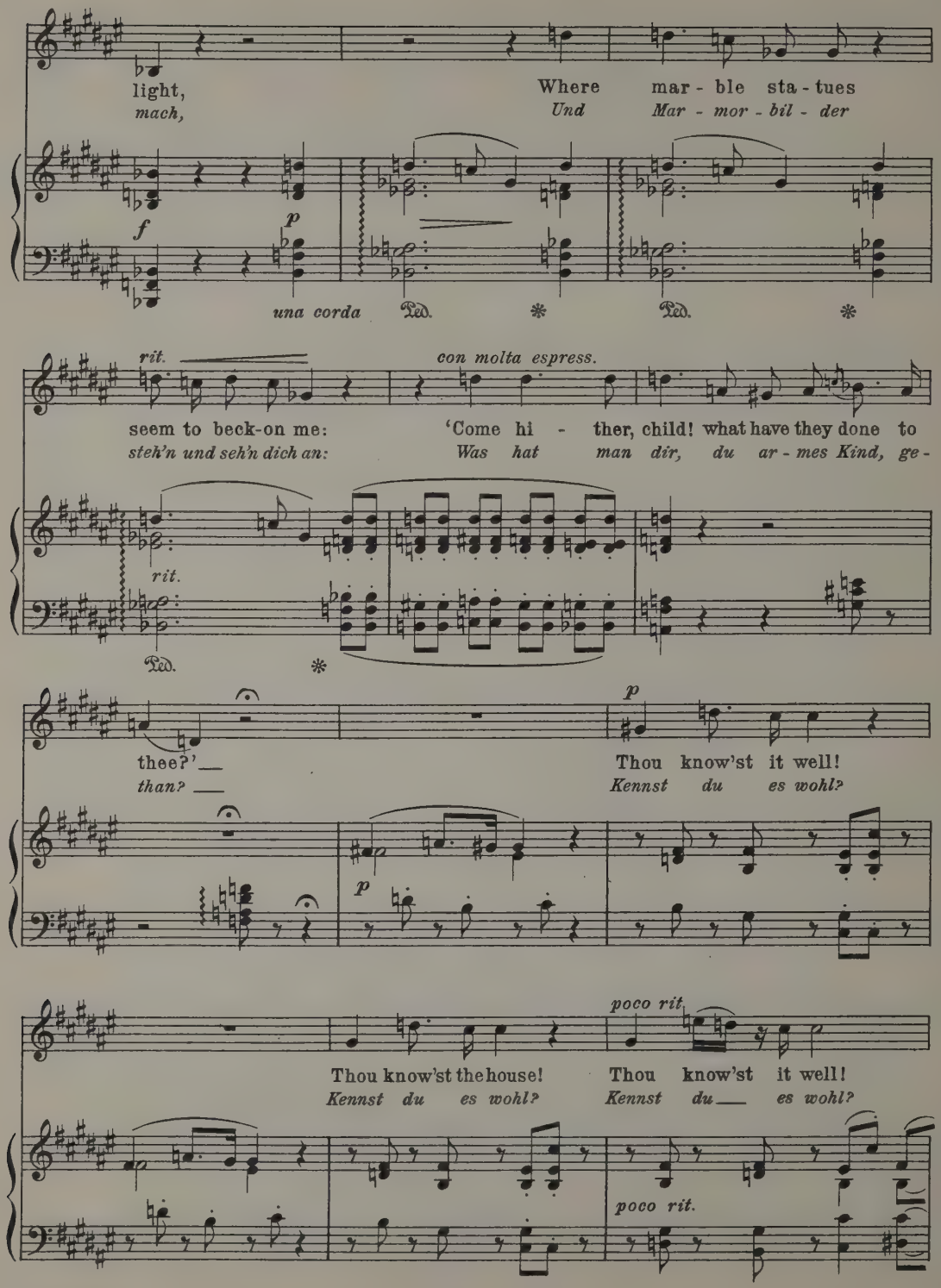
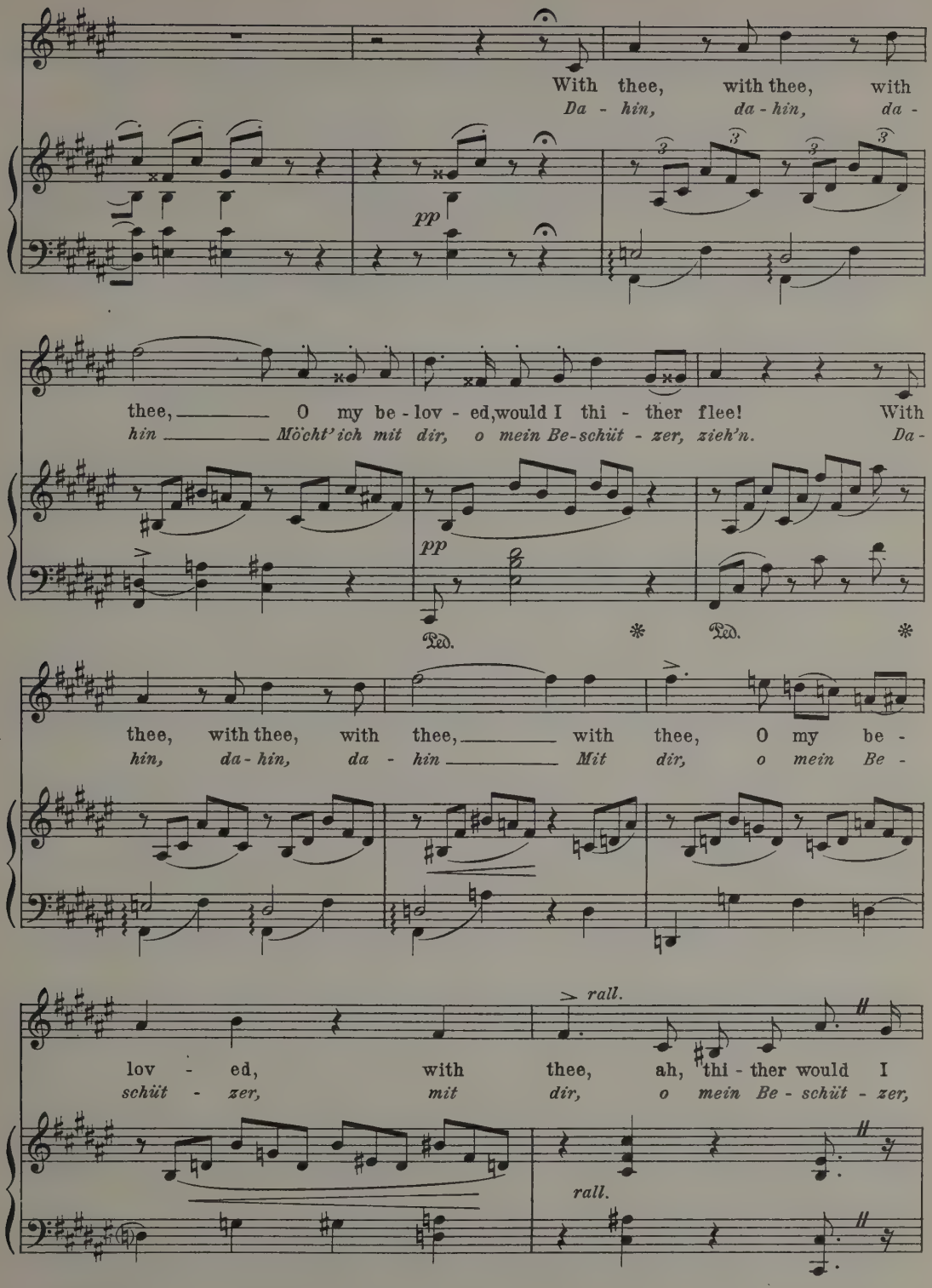
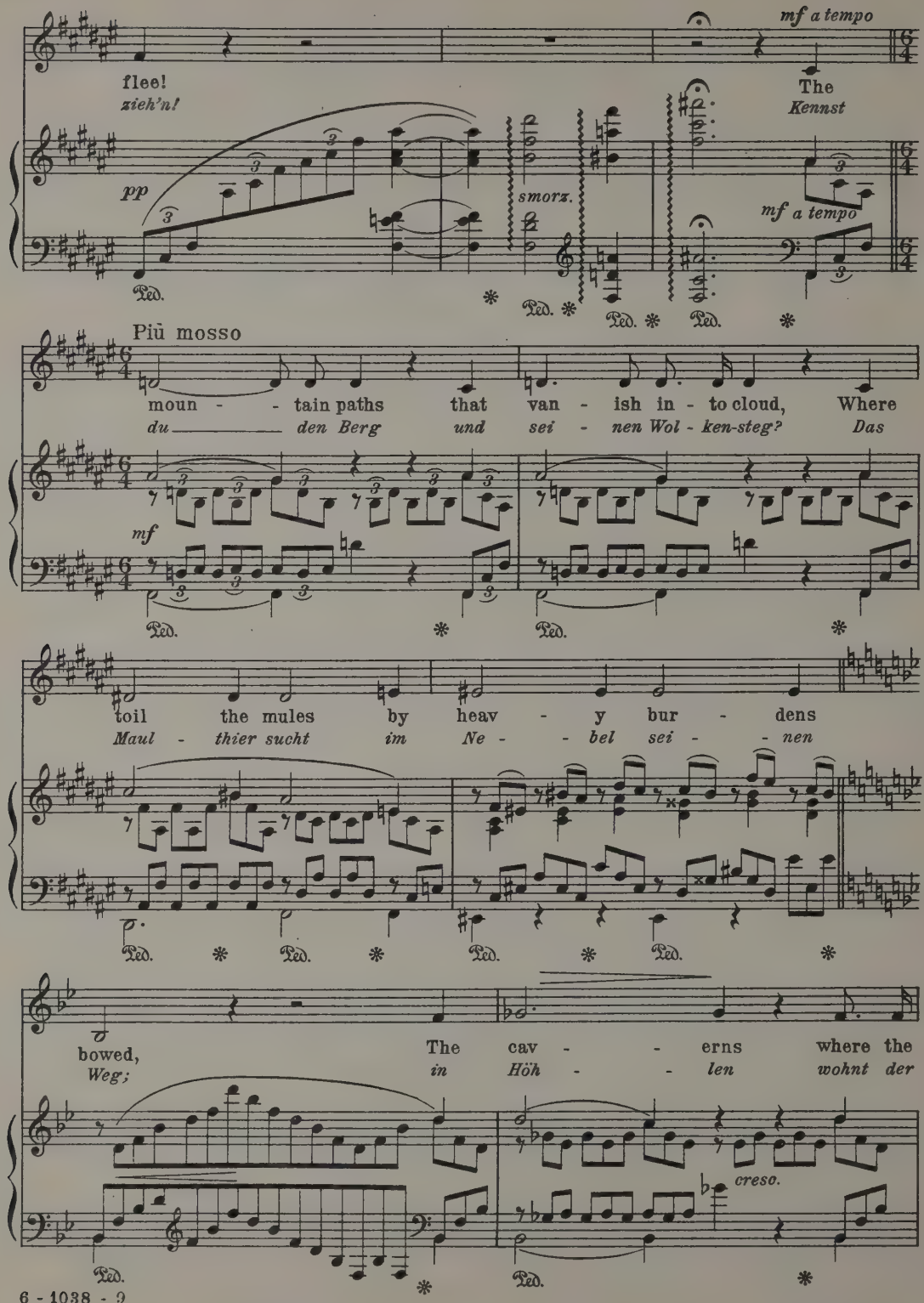
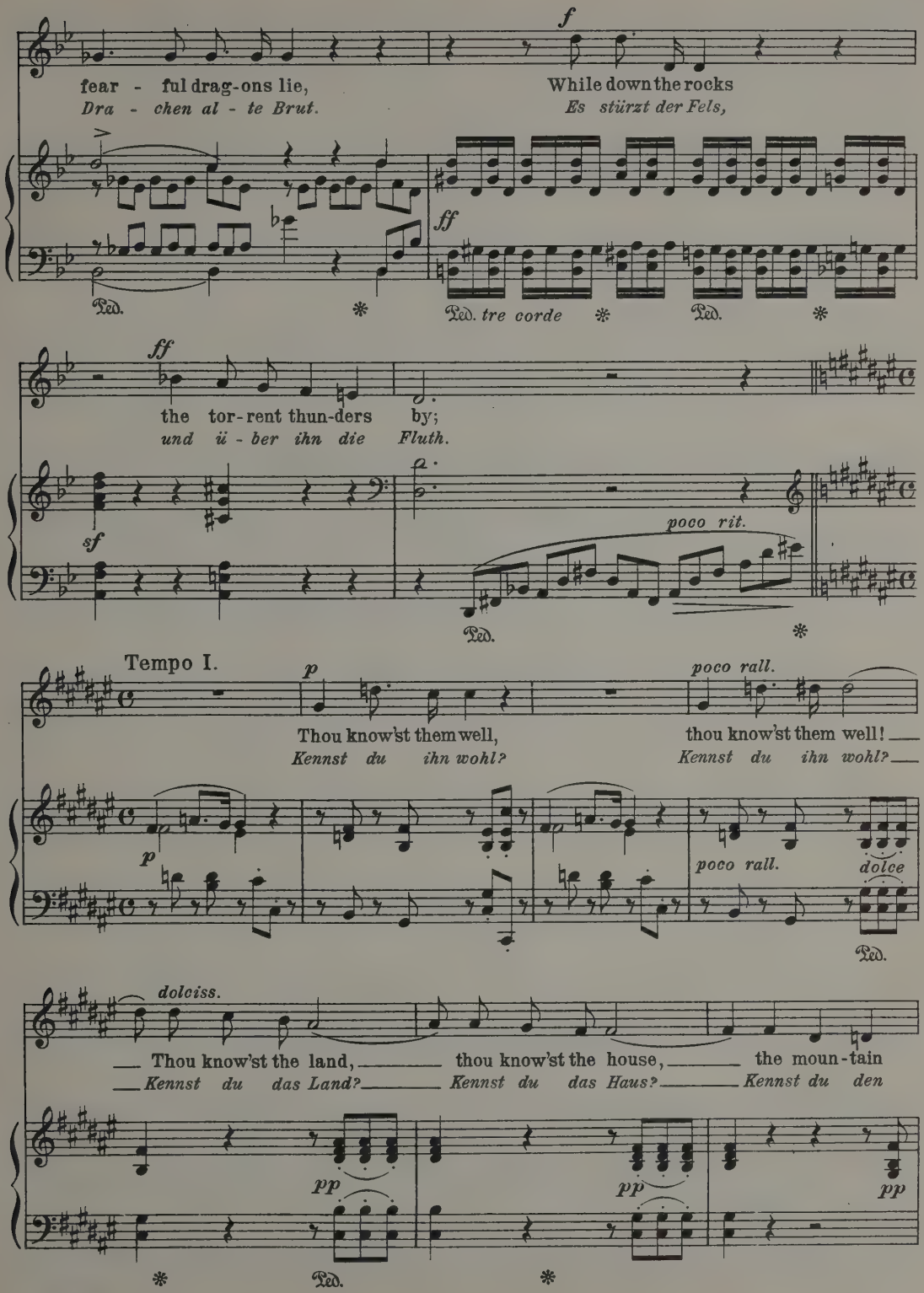
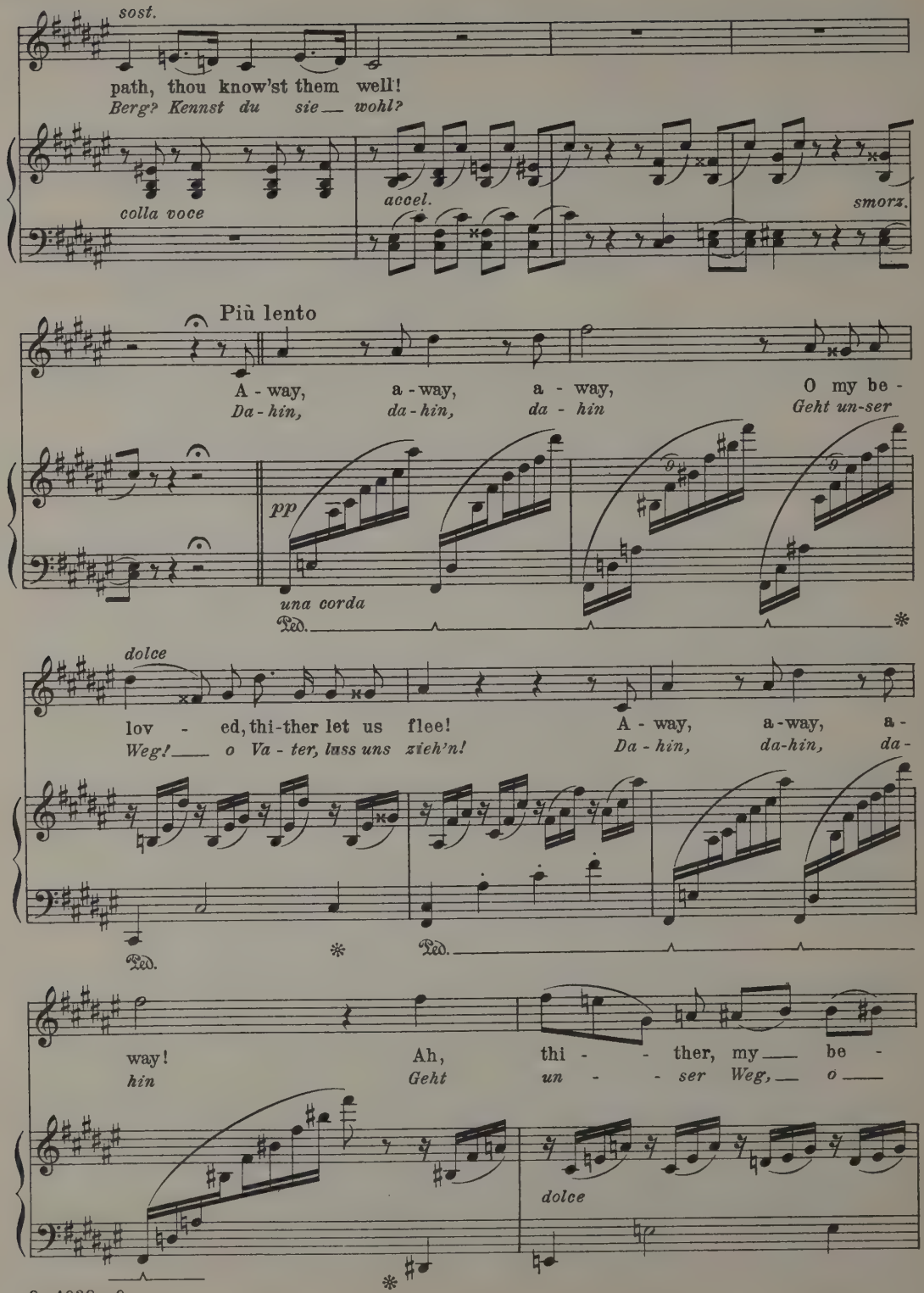

p
Thou know'st it well!
Kennst du es wohl?
p
poco rall.
Thou know'st the land!
Kennst du es wohl?
Thou know'st it well!
Kennst du es wohl?
poco rall.
più moto
With thee, with thee, with thee, O my be-
Da - hin, da - hin, da - hin Möcht' ich mit
pp
più
moto
dolce
sempre una corda
lov - ed, would I thi - ther flee!
dir, O mein Ge - lieb - ter, zieh'n;
With thee, with thee, with
da - hin, da - hin, da -
pp
Ped.
*
Ped.
*

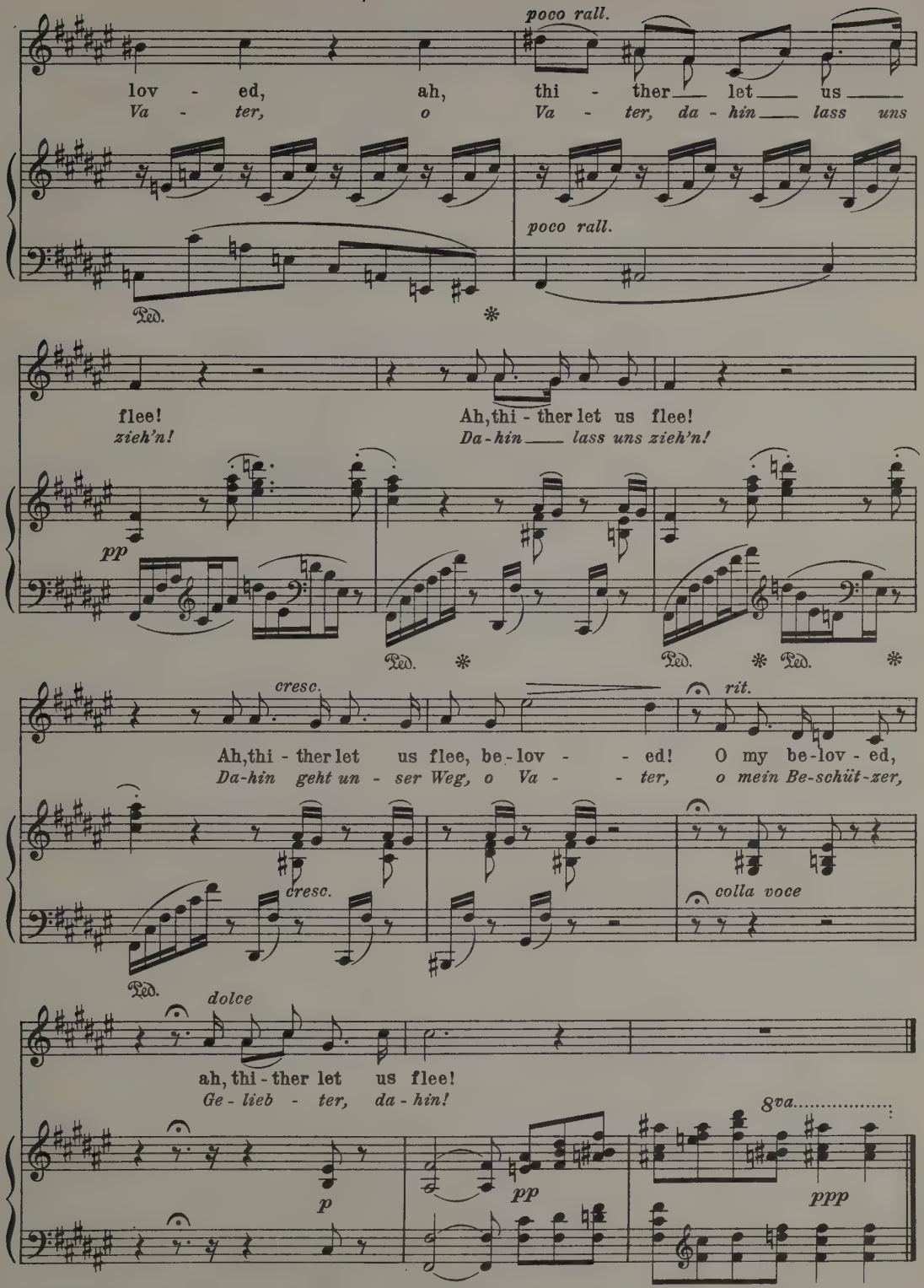

poco sost.
thee, with thee, O my be - lov - ed, with
hin Mit dir, o mein Ge - lieb - ter, mit
pp colla voce
rall.
thee, ah, thi - ther would I flee!
dir, o mein Ge - lieb - ter, zieh'n!
a tempo
pp
rall.
smorz.
Ped.
Ped.
Ped.
p
Know'st thou the house with por - tals gleam - ing
Kennst du das Haus? Auf Säu - len ruht sein
pp
Ped.
Ped.
Ped.
mf
f
bright, The glit - t'ring hall, the courts of soft - en'd
Dach; Es glänzt der Saal, es schim - mert das Ge -
f


light,
mach,
Where mar - ble sta - tues
Und Mar - mor - bil - der
f
p
una corda
Ped.
*
Ped.
*
rit.
con molta espress.
seem to beck-on me:
steh'n und seh'n dich an:
'Come hi - ther, child! what have they done to
Was hat man dir, du ar - mes Kind, ge -
rit.
Ped.
*
thee?'
than?
p
Thou know'st it well!
Kennst du es wohl?
p
poco rit.
Thou know'st the house!
Kennst du es wohl?
Thou know'st it well!
Kennst du es wohl?
poco rit.


With thee, with thee, with
Da - hin, da - hin, da -
pp
thee, O my be - lov - ed, would I thi - ther flee! With
hin Möcht' ich mit dir, o mein Be-schüt - zer, zieh'n. Da -
pp
Ped. * Ped. *
thee, with thee, with thee, with thee, O my be -
hin, da - hin, da - hin Mit dir, o mein Be -
rall.
lov - ed, with thee, ah, thi - ther would I
schüt - zer, mit dir, o mein Be - schüt - zer,
rall.

mf a tempo
flee!
zieh'n!
The
Kennst
pp
smorz.
mf a tempo
Ped.
Più mosso
moun - - tain paths that van - ish in - to cloud, Where
du _____ den Berg und sei - nen Wol - ken-steg? Das
mf
toil the mules by heav - y bur - dens
Maul - thier sucht im Ne - - bel sei - - nen
bowed,
Weg;
The cav - - erns where the
in Höh - - len wohnt der
creso.


f
fear - ful drag-ons lie,
Dra - chen al - te Brut.
While down the rocks
Es stürzt der Fels,
ff
Ped.
Ped. tre corde
Ped.
ff
the tor-rent thun-ders by;
und ü - ber ihn die Fluth.
sf
poco rit.
Ped.
Tempo I.
p
poco rall.
Thou know'st them well,
Kennst du ihn wohl?
thou know'st them well!
Kennst du ihn wohl?
p
poco rall.
dolce
Ped.
dolciss.
Thou know'st the land,
Kennst du das Land?
thou know'st the house,
Kennst du das Haus?
the moun-tain
Kennst du den
pp
pp
pp
Ped.


sost.
path, thou know'st them well!
Berg? Kennst du sie wohl?
colla voce
accel.
smorz.
Più lento
A - way, a - way, a - way,
Da - hin, da - hin, da - hin
O my be -
Geht un-ser
pp
una corda
Ped.
dolce
lov - ed, thi-ther let us flee!
Weg! o Va - ter, lass uns zieh'n!
A - way, a-way, a -
Da - hin, da-hin, da -
Ped.
Ped.
way!
hin
Ah, thi - - ther, my be -
Geht un - - ser Weg, o
dolce

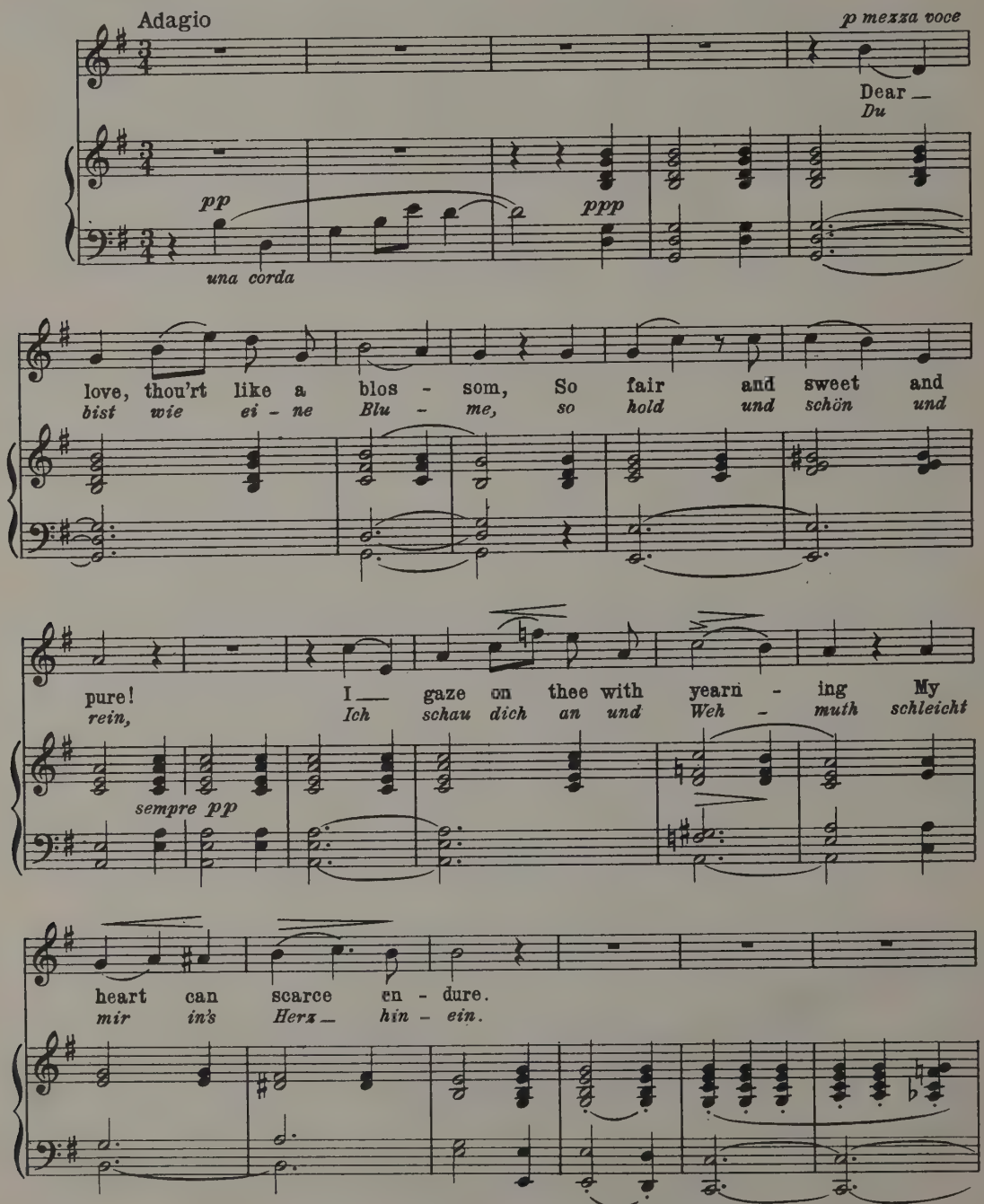

poco rall.
lov - ed, ah, thi - ther let us
Va - ter, o Va - ter, da - hin lass uns
poco rall.
Ped. *
flee!
zieh'n!
Ah, thi - ther let us flee!
Da - hin lass uns zieh'n!
pp
Ped. * Ped. * Ped. *
cresc.
rit.
Ah, thi - ther let us flee, be - lov - ed! O my be - lov - ed,
Da - hin geht un - ser Weg, o Va - ter, o mein Be - schüt - zer,
cresc.
colla voce
Ped.
dolce
ah, thi - ther let us flee!
Ge - lieb - ter, da - hin!
8va
p
pp
ppp

DEAR LOVE, THOU'RT LIKE A BLOSSOM

DU BIST WIE EINE BLUME

H. HEINE
English Version by
Paul England

LISZT


Adagio
p mezza voce
Dear —
Du
pp
una corda
ppp
love, thou'rt like a blos - som, So fair and sweet and
bist wie ei - ne Blu - me, so hold und schön und
pure!
rein,
I — gaze on thee with yearn - ing My
Ich schau dich an und Weh - muth schleicht
sempre pp
heart can scarce en - dure.
mir in's Herz — hin - ein.

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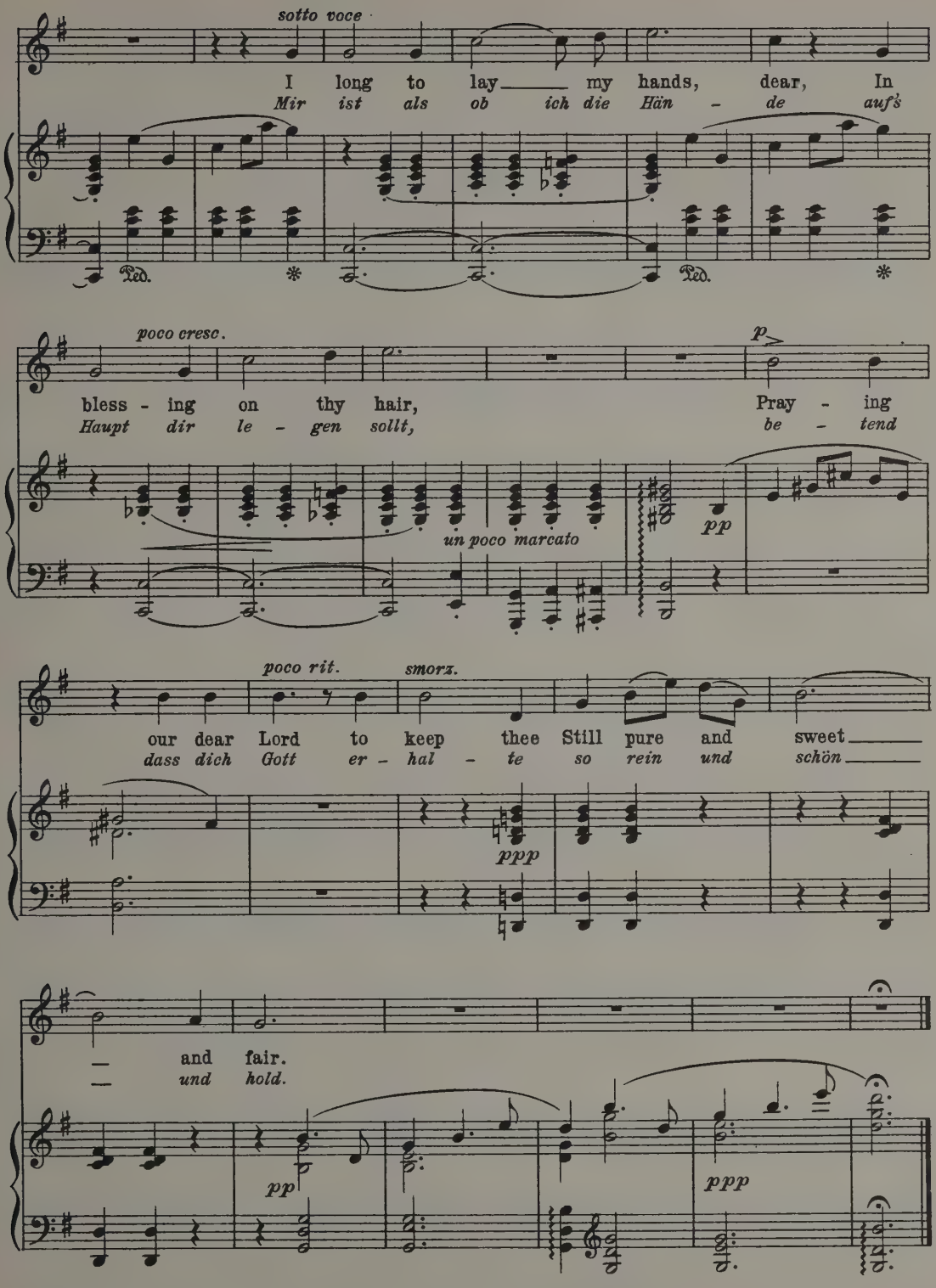
Medium


sotto voce
I long to lay my hands, dear, In
Mir ist als ob ich die Hän - de auf's
Ped. * Ped. *
poco cresc.
p
bless - ing on thy hair, Pray - ing
Haupt dir le - gen sollt, be - tend
un poco marcato
pp
poco rit.
smorz.
our dear Lord to keep thee Still pure and sweet
dass dich Gott er - hal - te so rein und schön
ppp
and fair.
und hold.
pp
ppp

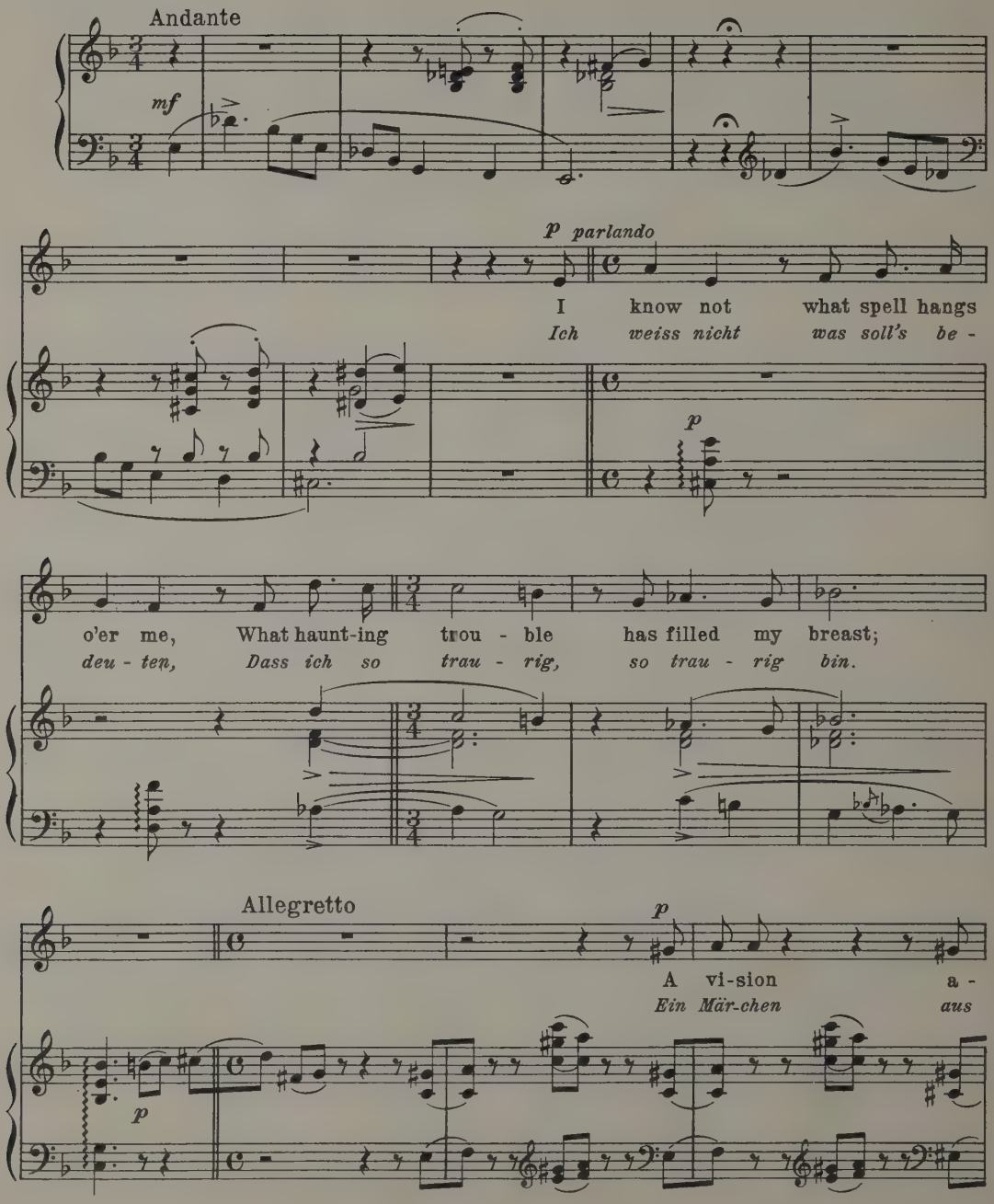
THE LORELEY

DIE LORELEI

H. HEINE

Edited by A. Pero

FR. LISZT


Andante
mf
p parlando
I know not what spell hangs
Ich weiss nicht was soll's be -
p
o'er me, What haunt-ing trou - ble has filled my breast;
deu - ten, Dass ich so trau - rig, so trau - rig bin.
Allegretto
p
A vi-sion a -
Ein Mär-chen aus
p

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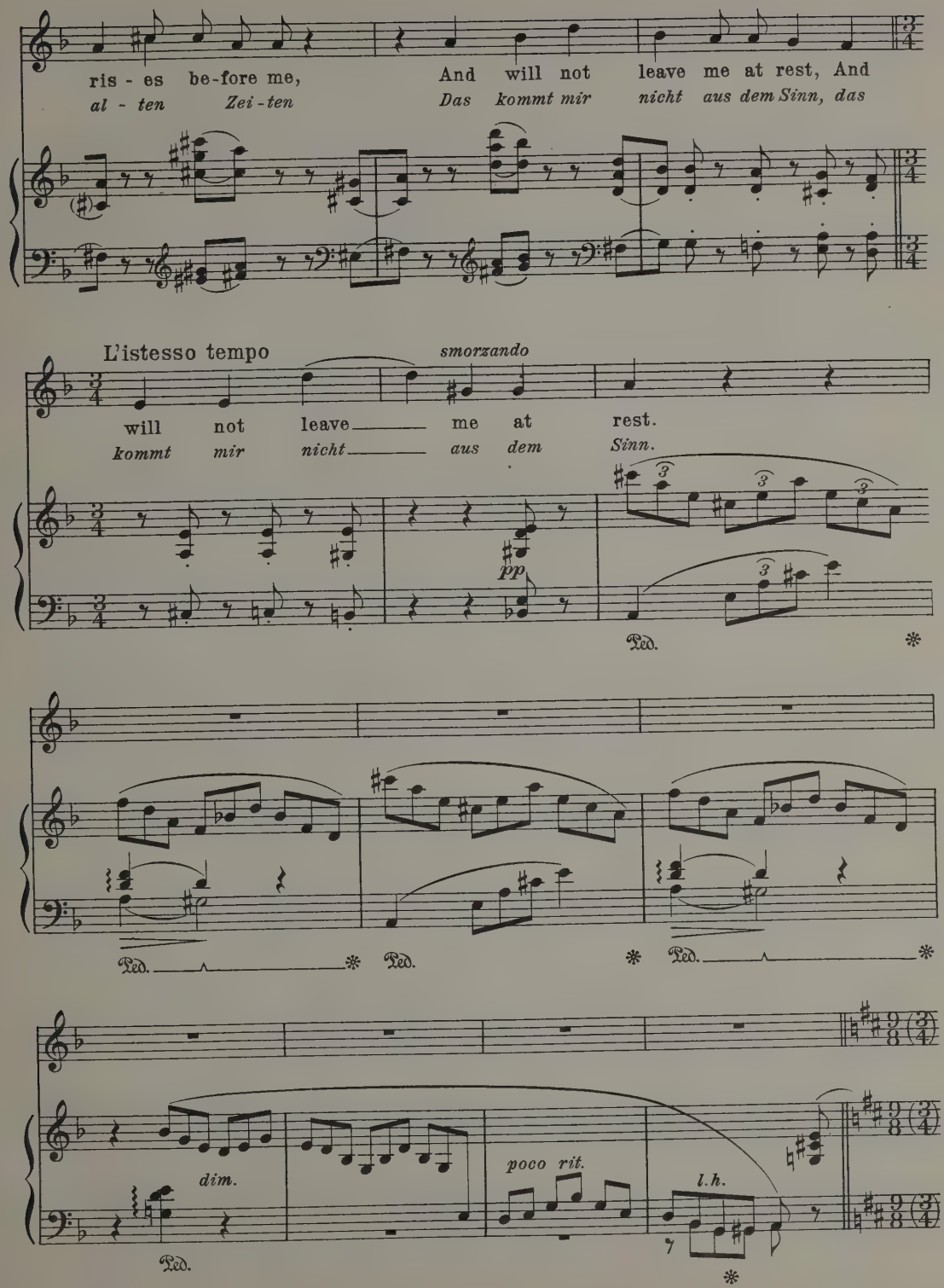
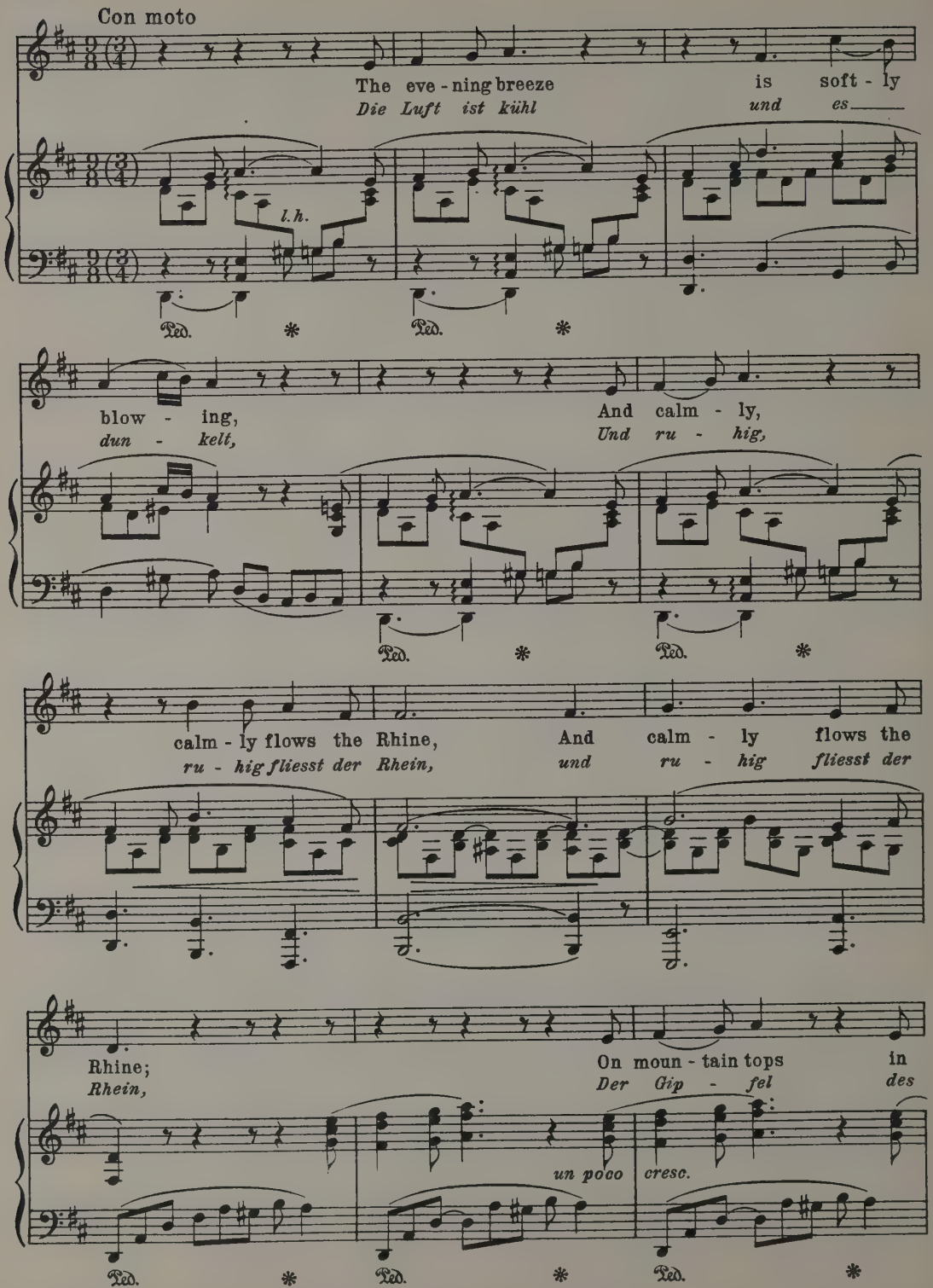
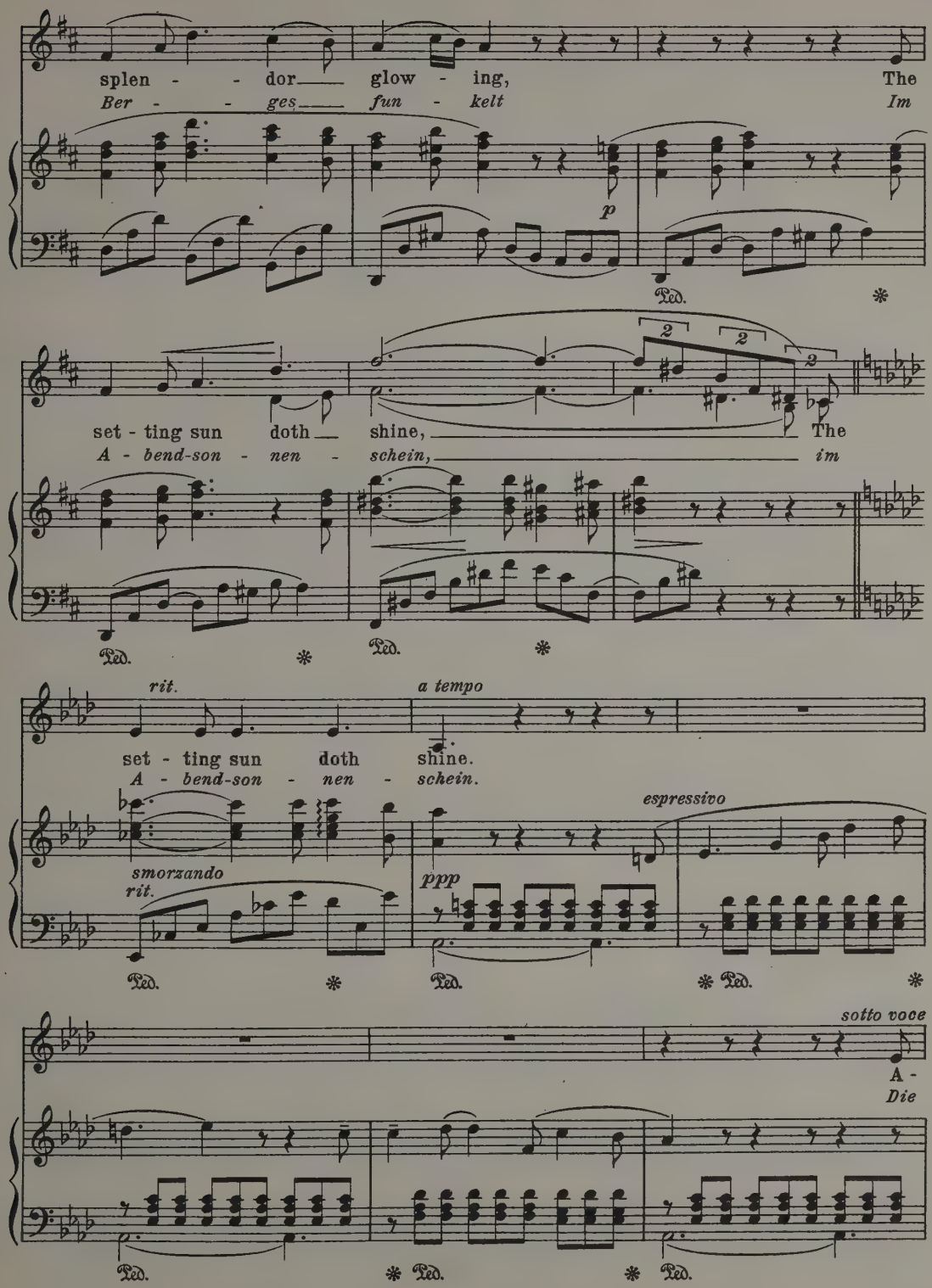
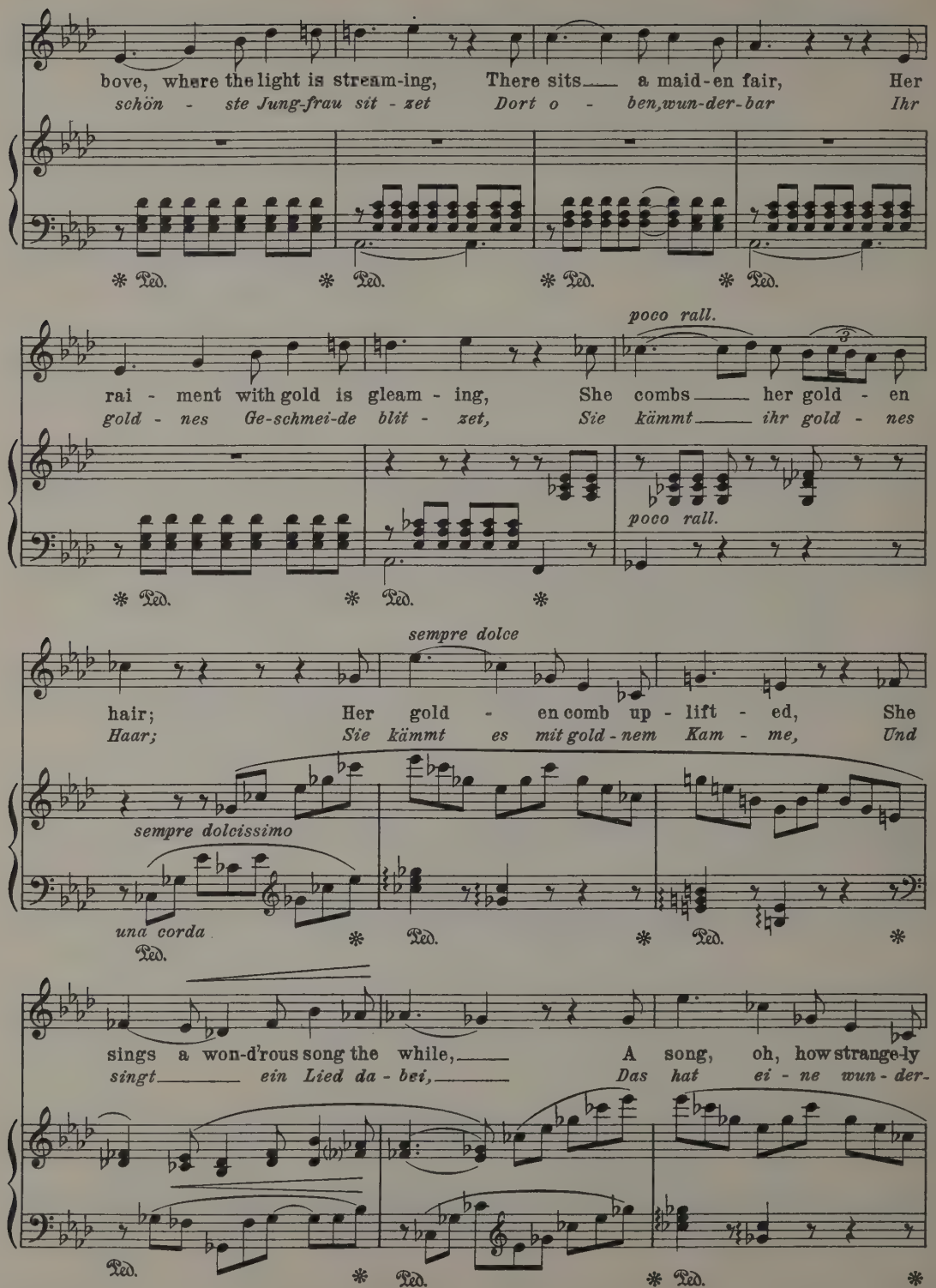
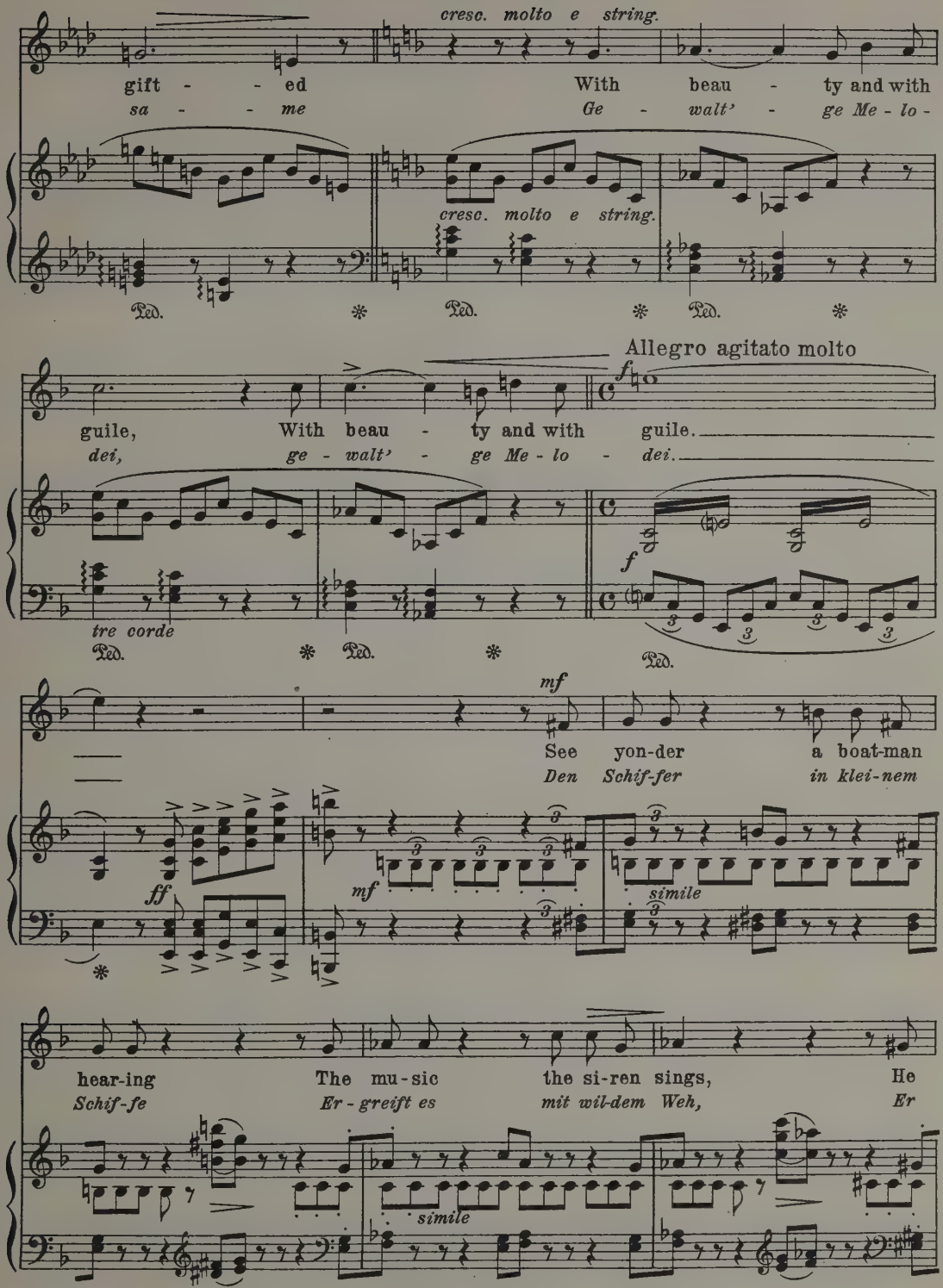
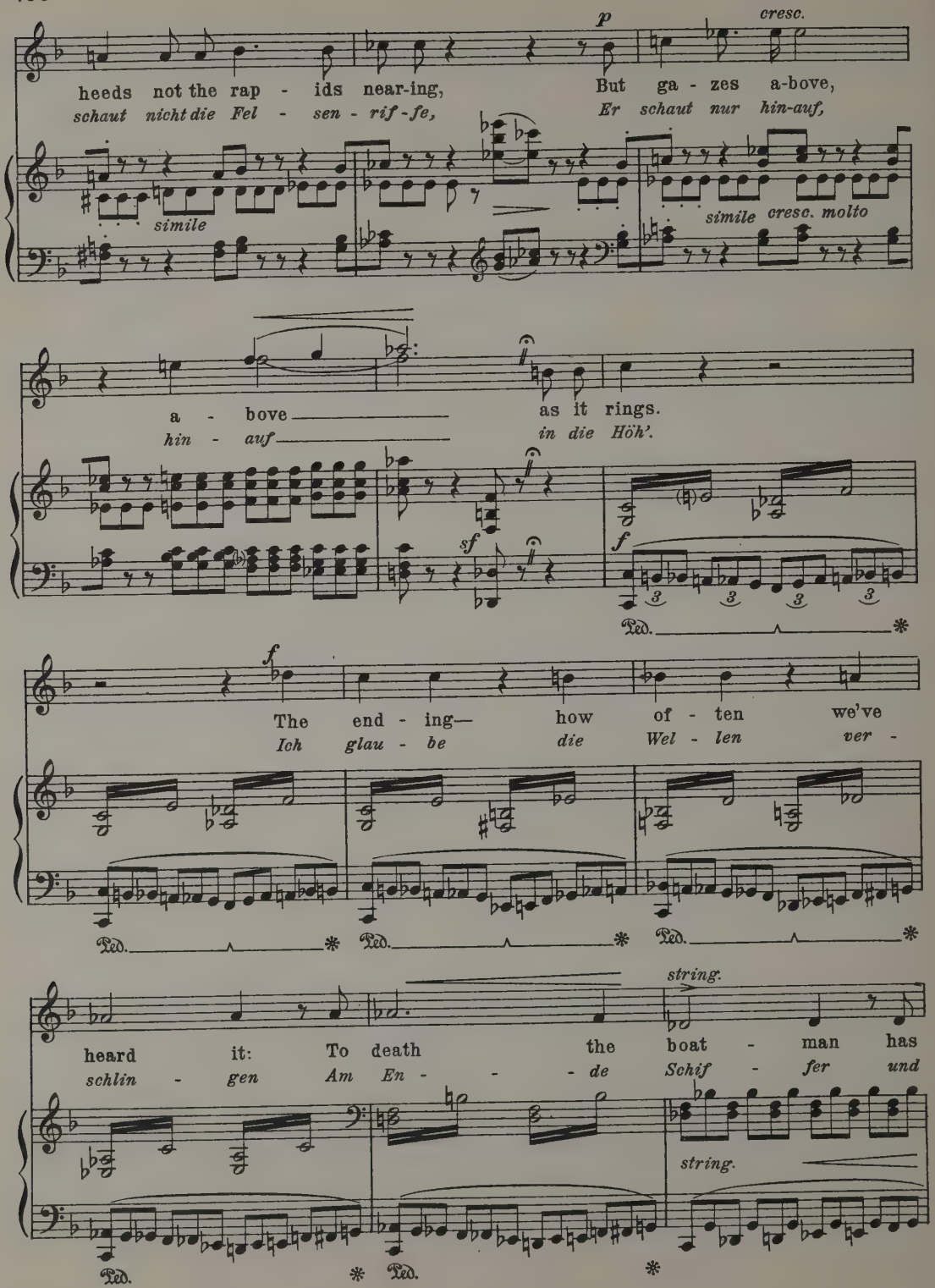

ris - es be-fore me, And will not leave me at rest, And
al - ten Zei - ten Das kommt mir nicht aus dem Sinn, das
L'istesso tempo
smorzando
will not leave me at rest.
kommt mir nicht aus dem Sinn.
pp
Ped.
dim.
poco rit.
l.h.

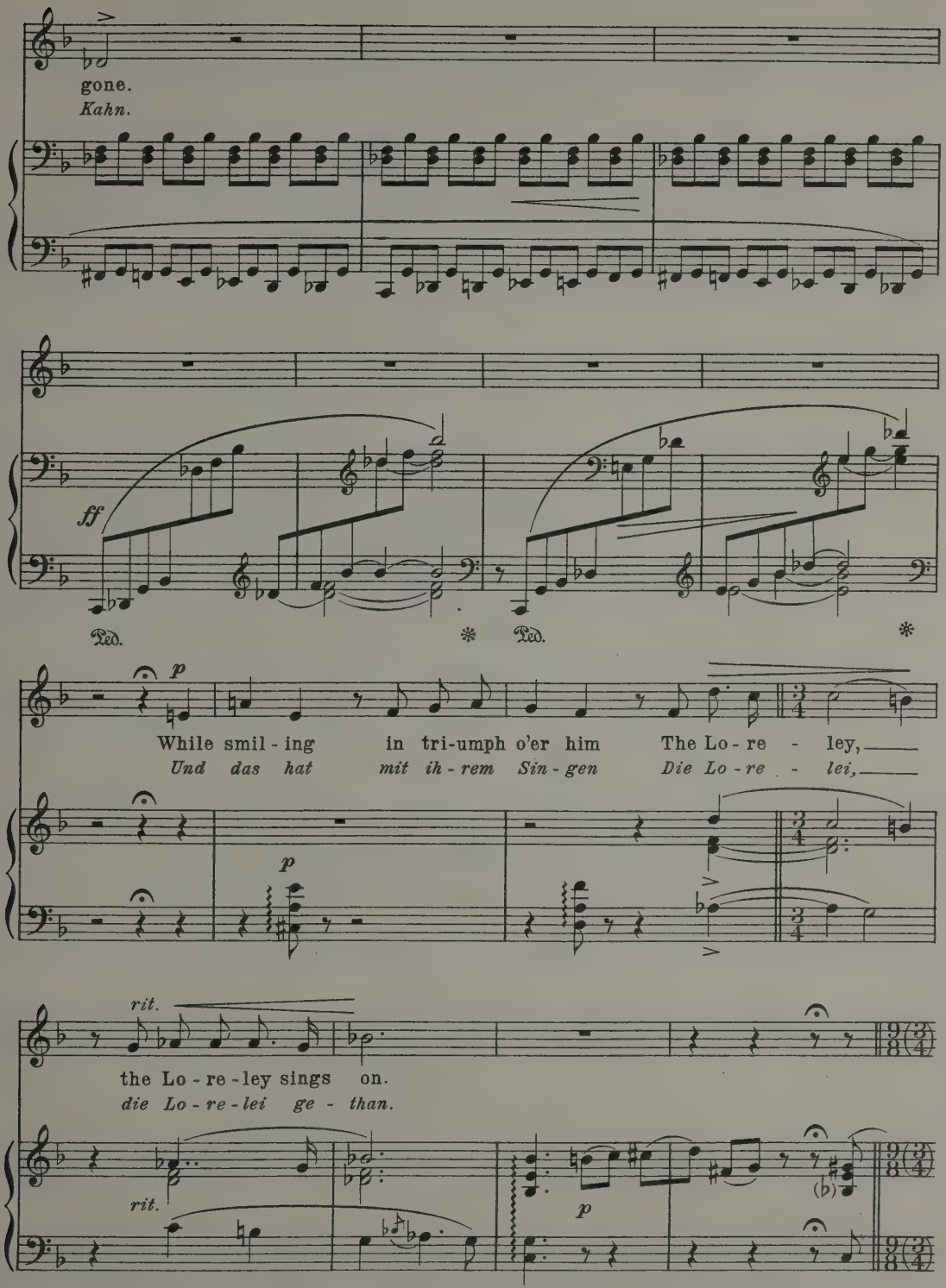

Con moto
The eve - ning breeze is soft - ly
Die Luft ist kühl und es
l.h.
Ped. * Ped. *
blow - ing, And calm - ly,
dun - kelt, Und ru - hig,
Ped. * Ped. *
calm - ly flows the Rhine, And calm - ly flows the
ru - hig fliesst der Rhein, und ru - hig fliesst der
Rhine; On moun - tain tops in
Rhein, Der Gip - fel des
un poco cresc.
Ped. * Ped. * Ped. *

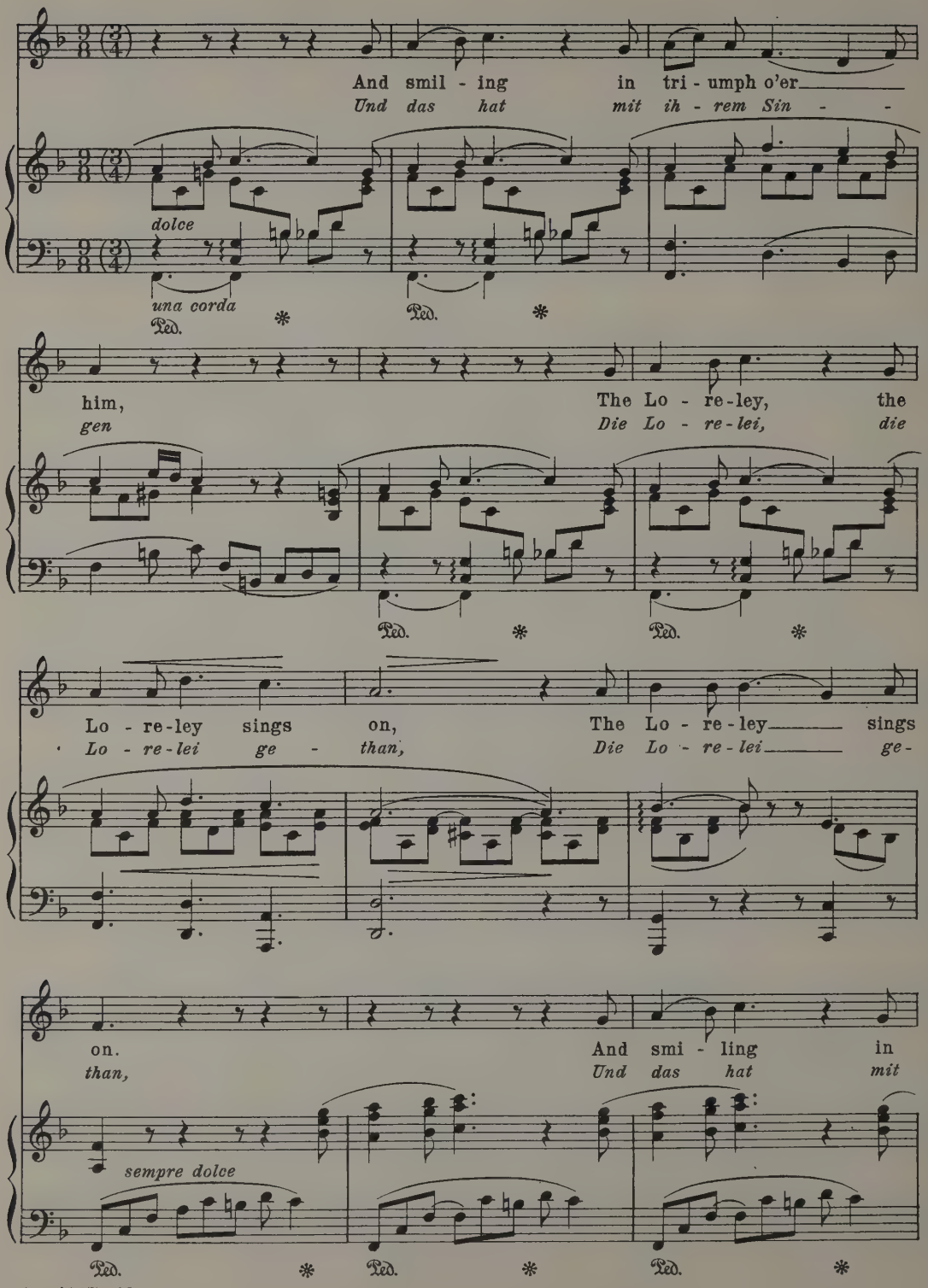

splen - - dor glow - ing, The
Ber - - ges fun - kelt Im
p
Ped. *
set - ting sun doth shine, The
A - bend-son - nen - schein, im
2 2 2
Ped. * Ped. *
rit.
a tempo
set - ting sun doth shine.
A - bend-son - nen - schein.
espressivo
smorzando
rit.
ppp
Ped. * Ped. * Ped. *
sotto voce
A -
Die
Ped. * Ped. * Ped.

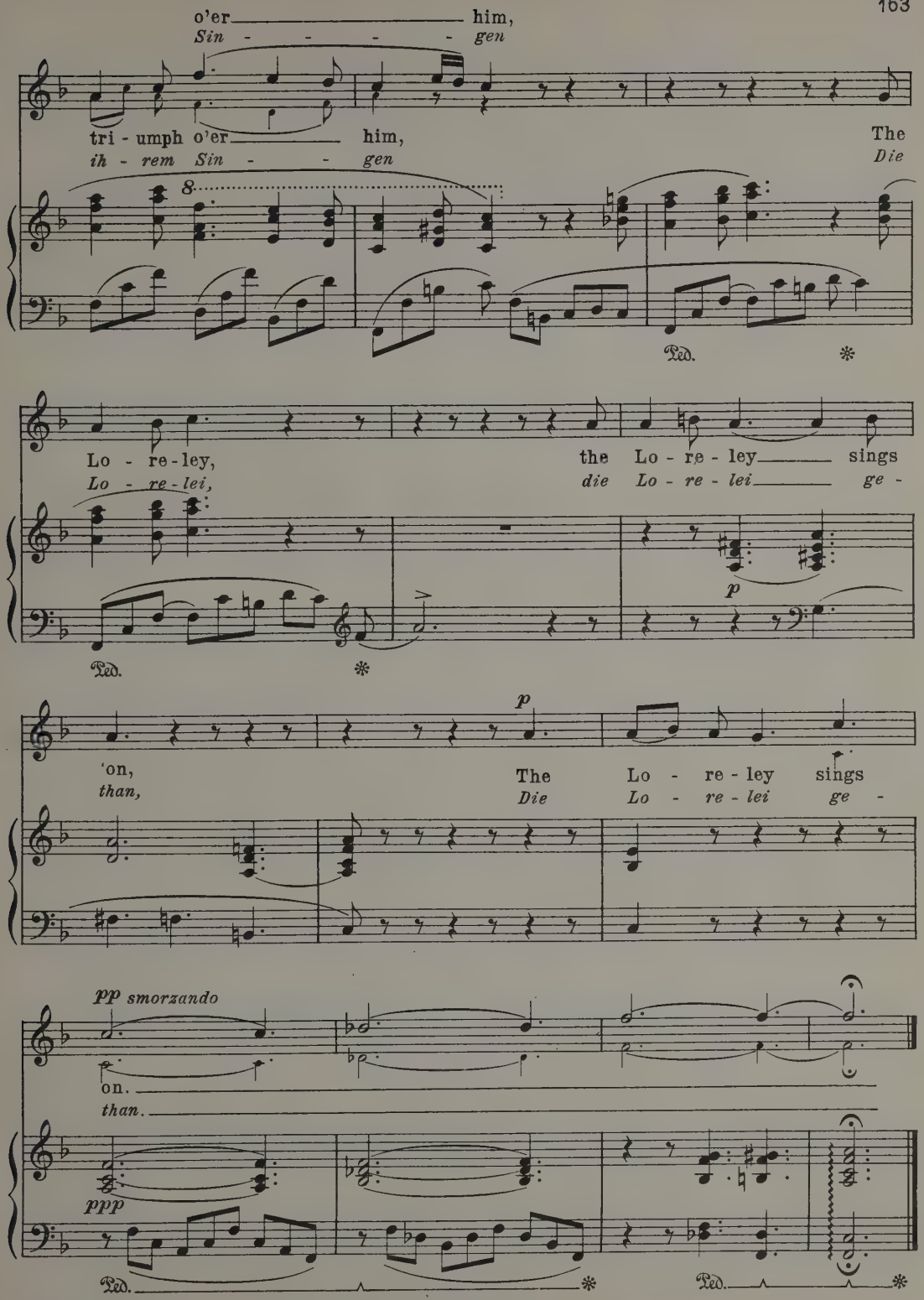

bove, where the light is stream-ing, There sits a maid-en fair, Her
schön - ste Jung-frau sit - zet Dort o - ben, wun-der-bar Ihr
Ped. Ped. Ped. Ped.
poco rall.
rai - ment with gold is gleam - ing, She combs her gold - en
gold - nes Ge-schmei-de blit - zet, Sie kämmt ihr gold - nes
poco rall.
Ped. Ped.
sempre dolce
hair; Her gold - en comb up - lift - ed, She
Haar; Sie kämmt es mit gold - nem Kam - me, Und
sempre dolcissimo
una corda
Ped. Ped. Ped.
sings a won-d'rous song the while, A song, oh, how strange-ly
singt ein Lied da - bei, Das hat ei - ne wun - der-
Ped. Ped. Ped.


cresc. molto e string.
gift - - ed
sa - - me
With beau - ty and with
Ge - walt' - ge Me - lo -
cresc. molto e string.
Ped. * Ped. * Ped. *
Allegro agitato molto
f
guile,
dei,
With beau - ty and with guile.
ge - walt' - ge Me - lo - dei.
tre corde
Ped. * Ped. *
f
Ped.
mf
See yon-der a boat-man
Den Schif-fer in klei-nem
ff
mf
simile
hear-ing
Schif-fe
The mu-sic the si-ren sings, He
Er - greift es mit wil-dem Weh, Er
simile


p
cresc.
heeds not the rap - ids near-ing,
schaut nicht die Fel - sen - rif - fe,
But ga - zes a-bove,
Er schaut nur hin-auf,
simile
simile cresc. molto
a - bove
hin - auf
as it rings.
in die Höh'.
sf
f
Ped.
f
The end - ing— how of - ten we've
Ich glau - be die Wel - len ver -
Ped.
Ped.
Ped.
string.
heard it: To death the boat - man has
schlin - gen Am En - - - de Schif - fer und
string.
Ped.
Ped.


gone.
Kahn.
ff
Ped.
*
Ped.
*
p
While smil - ing in tri-umph o'er him The Lo - re - ley,
Und das hat mit ih - rem Sin - gen Die Lo - re - lei,
p
rit.
the Lo - re - ley sings on.
die Lo - re - lei ge - than.
rit.
p

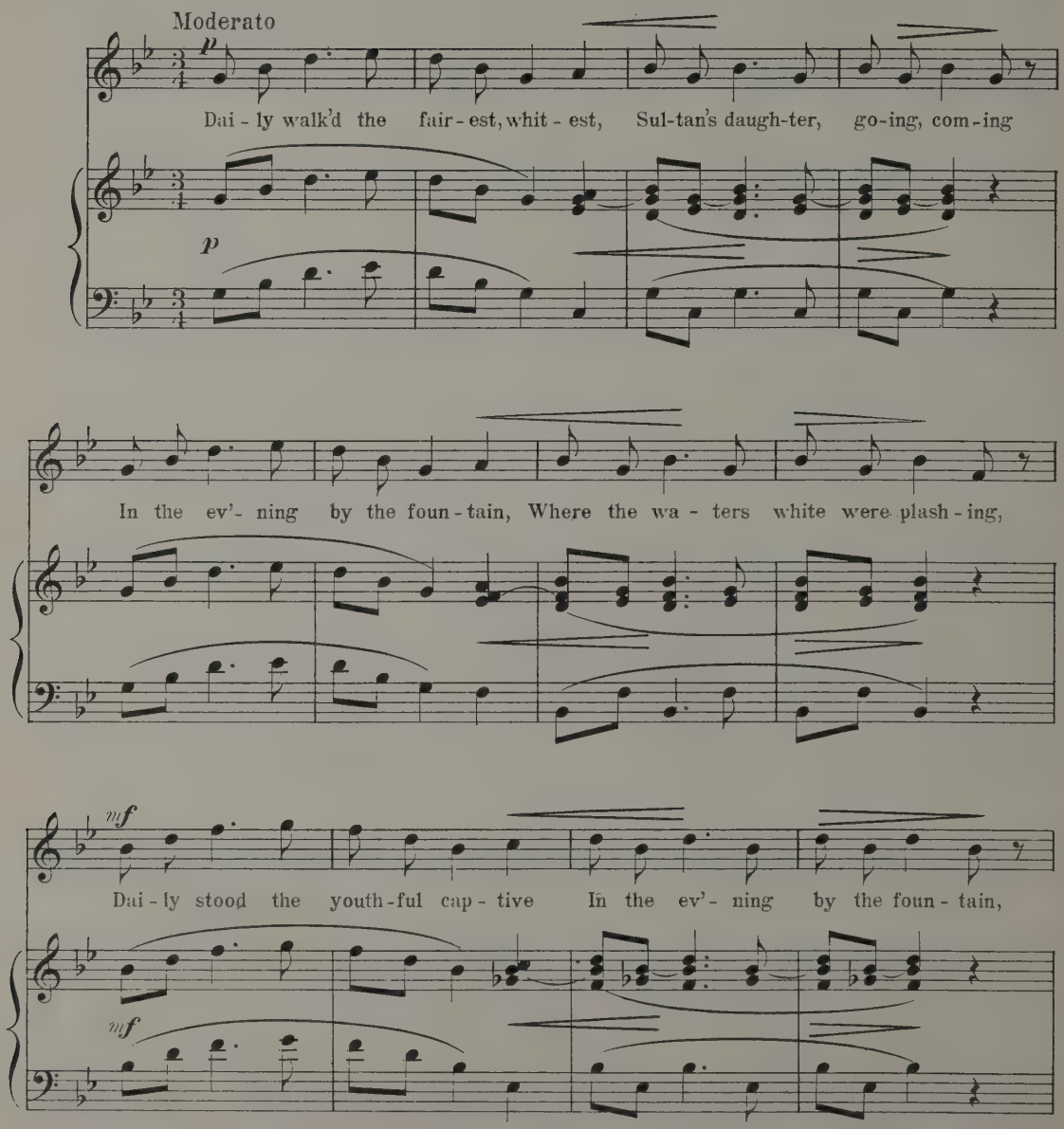

And smil - ing in tri - umph o'er
Und das hat mit ih - rem Sin - -
dolce
una corda
Ped. * Ped. *
him,
gen
The Lo - re-ley, the
Die Lo - re-lei, die
Ped. * Ped. *
Lo - re-ley sings on,
Lo - re-lei ge - than,
The Lo - re-ley sings
Die Lo - re-lei ge-
on.
than,
And smi - ling in
Und das hat mit
sempre dolce
Ped. * Ped. * Ped. *

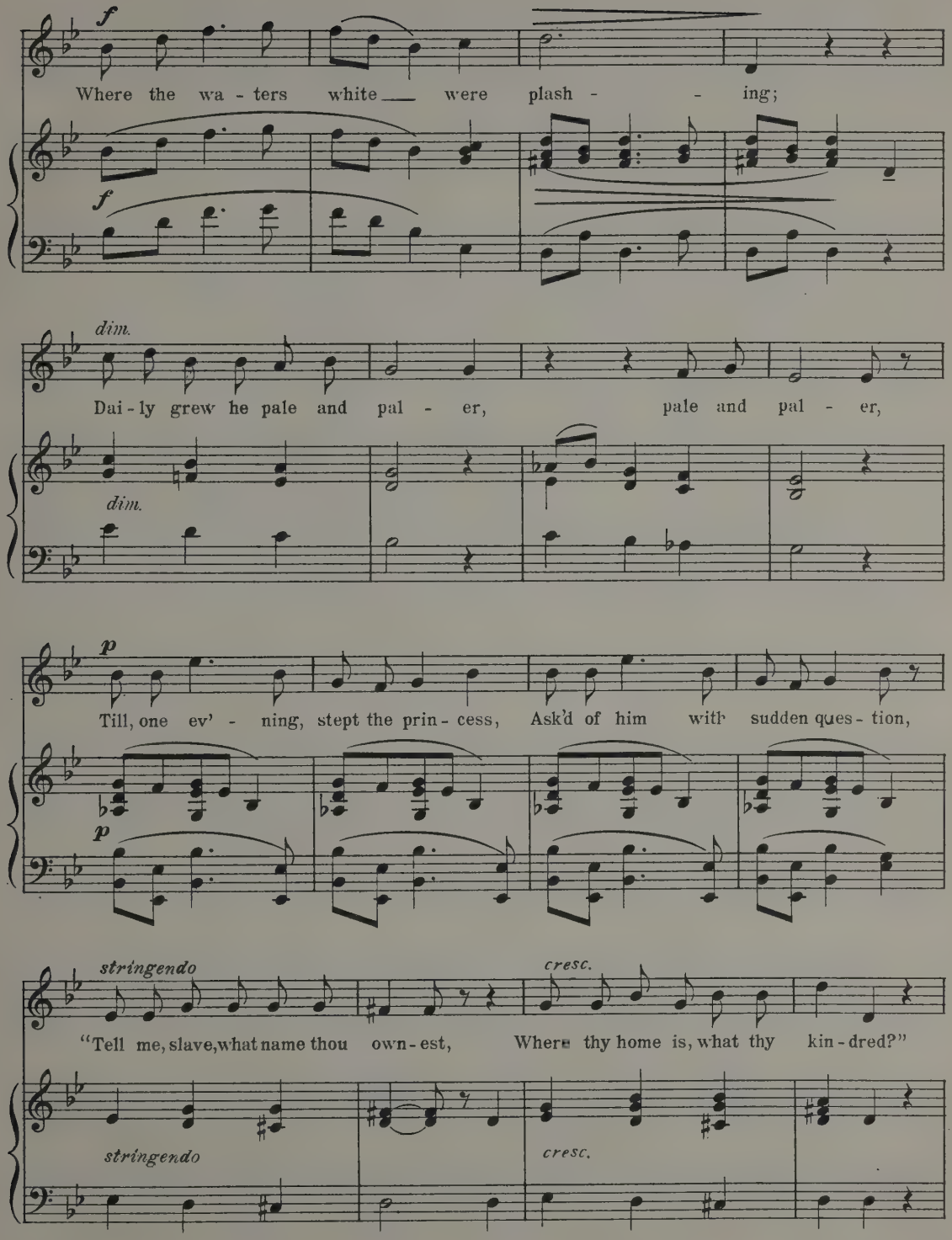

o'er him,
Sin - - - - gen
tri - umph o'er him,
ih - rem Sin - - gen
The
Die
8
Ped.
*
Lo - re-ley,
Lo - re-lei,
the Lo - re - ley sings
die Lo - re - lei ge -
p
Ped.
*
p
'on,
than,
The Lo - re - ley sings
Die Lo - re - lei ge -
pp smorzando
on.
than.
ppp
Ped.
*
Ped.
*

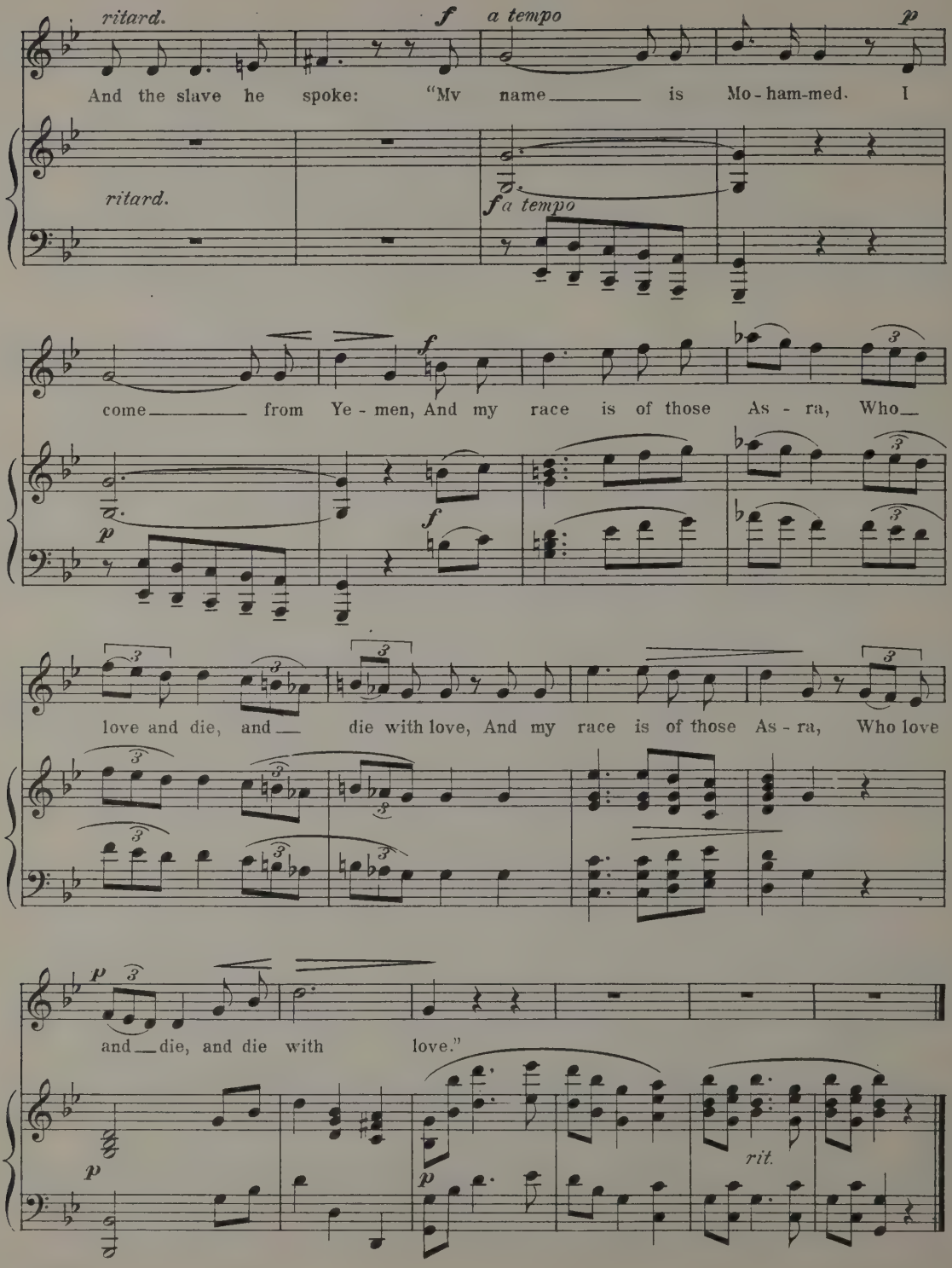
THE ASRA

H. HEINE
English version by
Wm. Stigand

A. RUBINSTEIN
Op. 32, No 6


Moderato
p
Dai - ly walk'd the fair - est, whit - est, Sul-tan's daugh-ter, go-ing, com-ing
In the ev'- ning by the foun - tain, Where the wa - ters white were plash - ing,
mf
Dai - ly stood the youth - ful cap - tive In the ev'- ning by the foun - tain,


f
Where the wa - ters white were plash - - ing;
f
dim.
Dai - ly grew he pale and pal - er, pale and pal - er,
dim.
p
Till, one ev' - ning, stept the prin - cess, Ask'd of him with sudden ques - tion,
p
stringendo
cresc.
"Tell me, slave, what name thou own - est, Where thy home is, what thy kin - dred?"
stringendo
cresc.

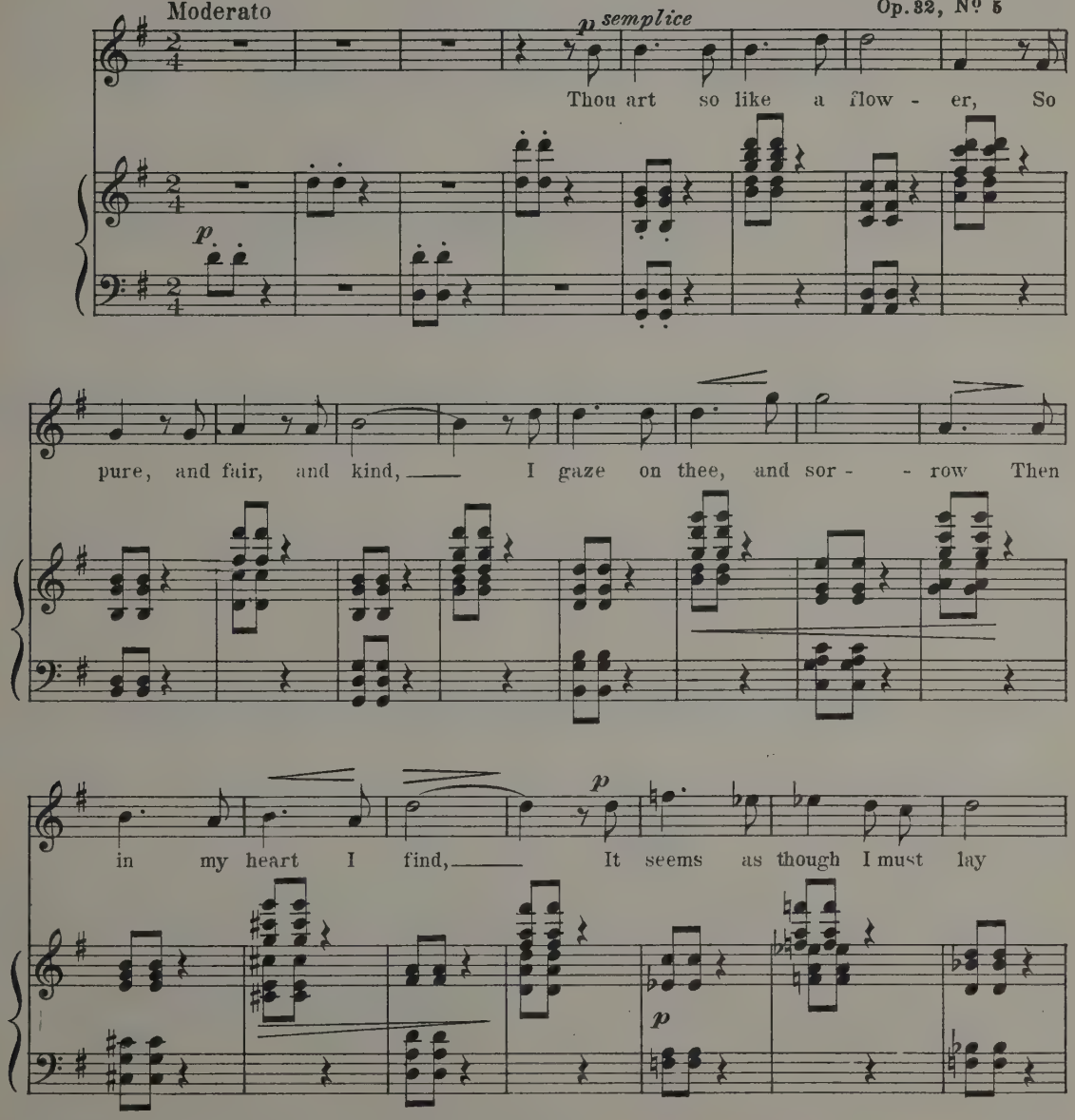

ritard.
f
a tempo
p
And the slave he spoke: "My name is Mo - ham-med. I
ritard.
f a tempo
come from Ye - men, And my race is of those As - ra, Who
p
f
love and die, and die with love, And my race is of those As - ra, Who love
p
and die, and die with love."
p
p
rit.

THOU ART SO LIKE A FLOWER

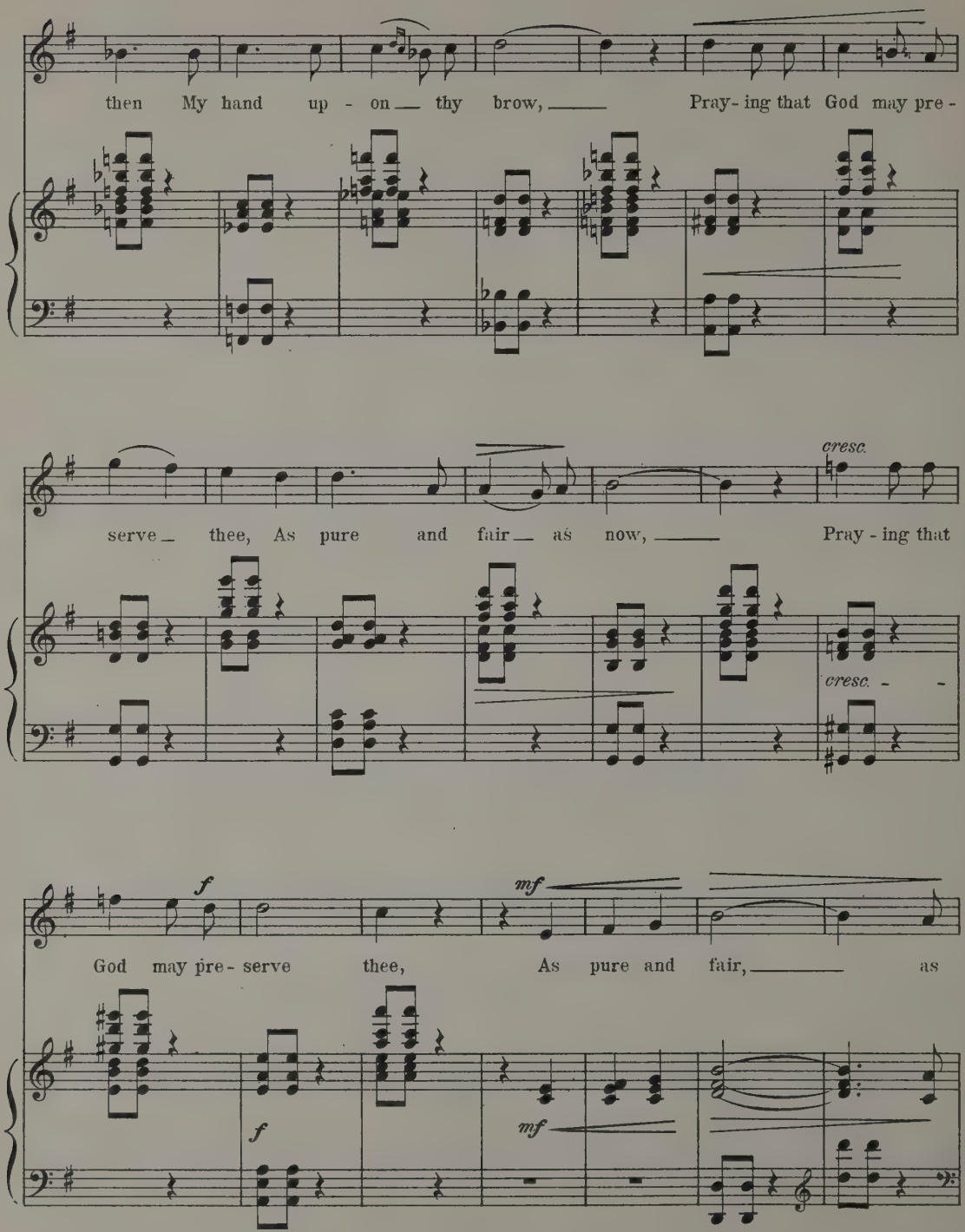
DU BIST WIE EINE BLUME

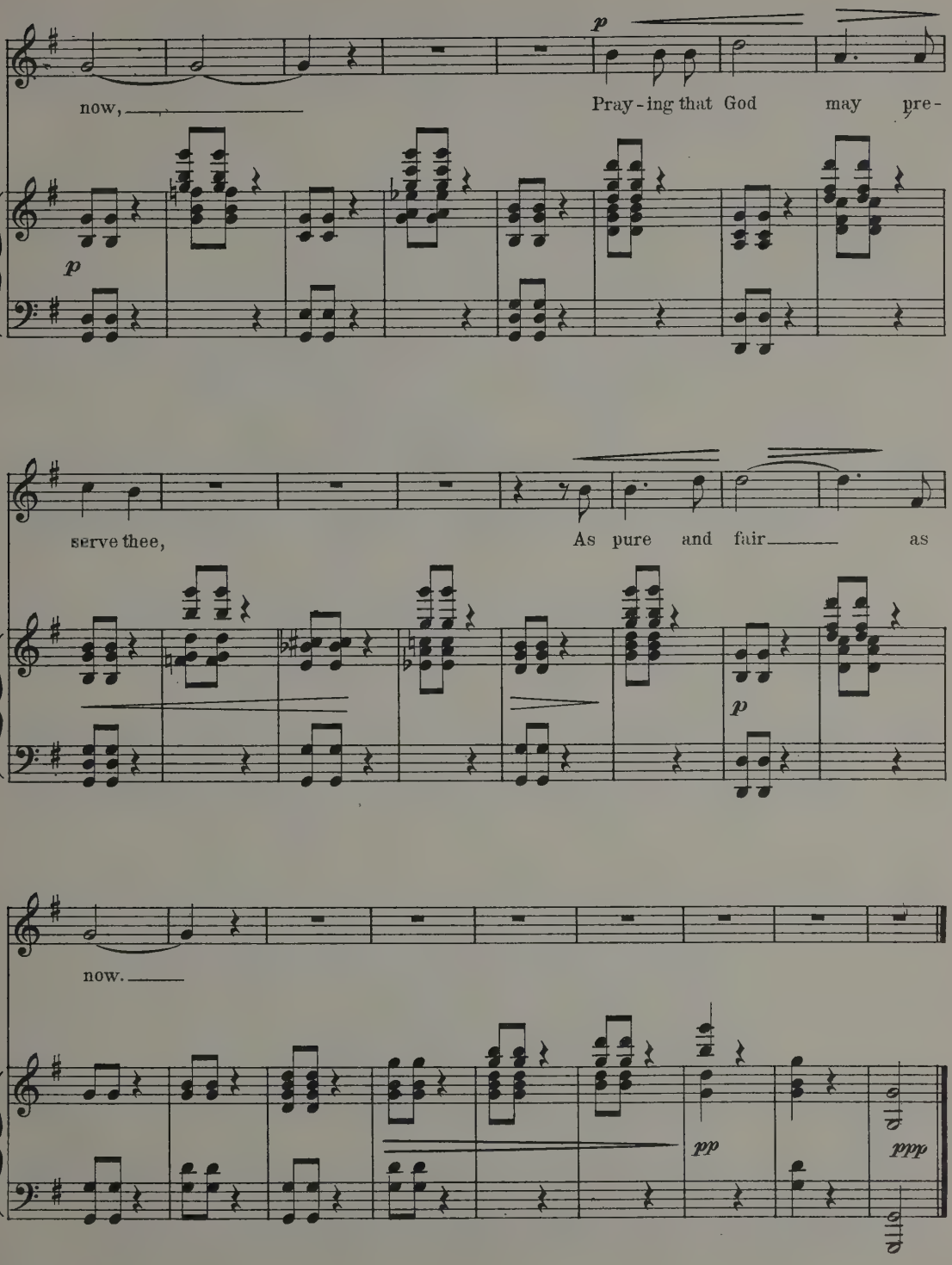
HEINRICH HEINE

ANTON RUBINSTEIN
Op. 32, No 5


Moderato
p semplice
Thou art so like a flow - er, So
p
pure, and fair, and kind, — I gaze on thee, and sor - - row Then
p
in my heart I find, — It seems as though I must lay
p

High


then My hand up - on thy brow, Pray- ing that God may pre -
serve thee, As pure and fair as now, Pray - ing that
cresc.
cresc.
God may pre- serve thee, As pure and fair, as
f
mf
f
mf

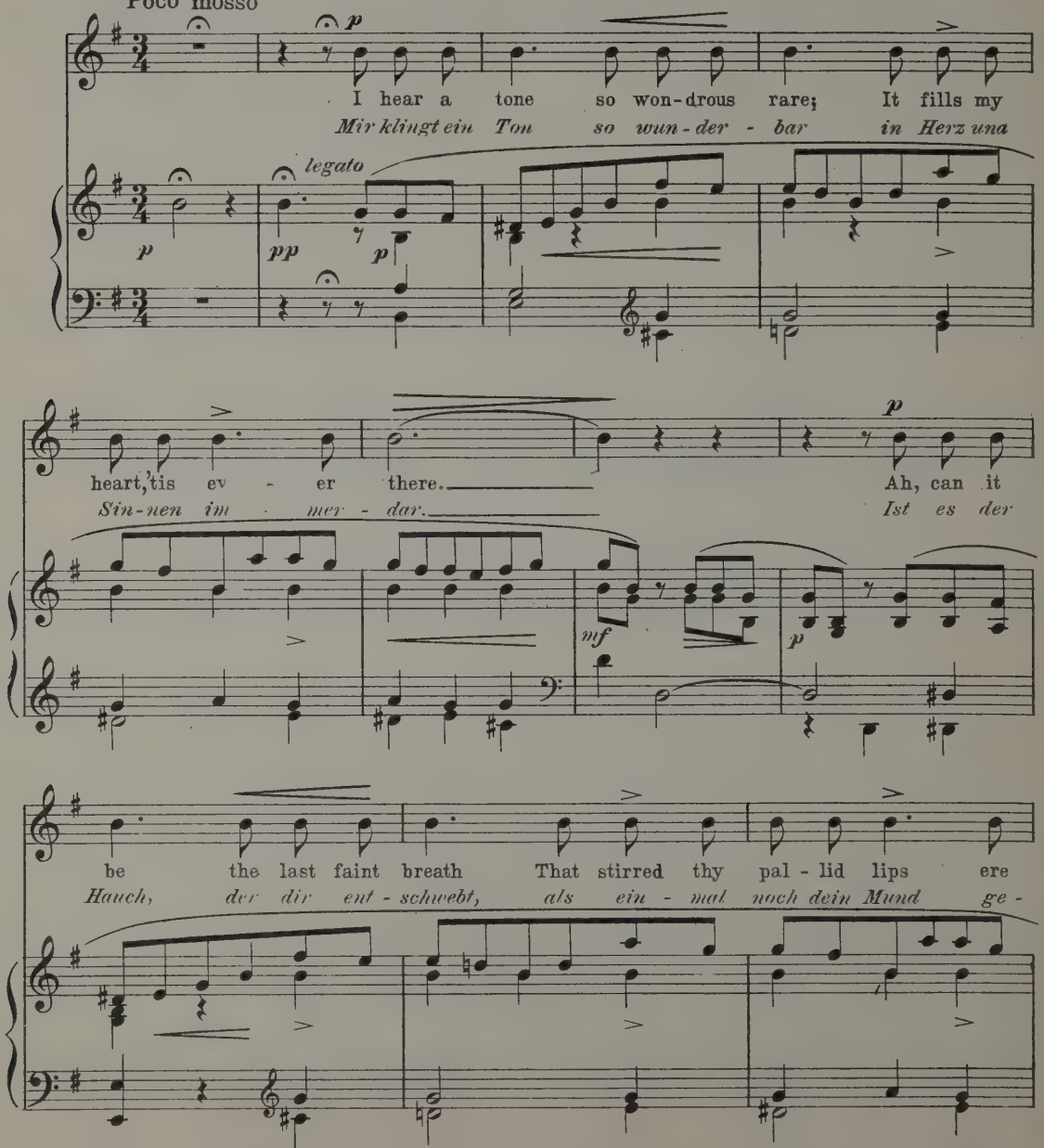

now,
Pray-ing that God may pre-
serve thee,
As pure and fair as
now.

THE MONOTONE

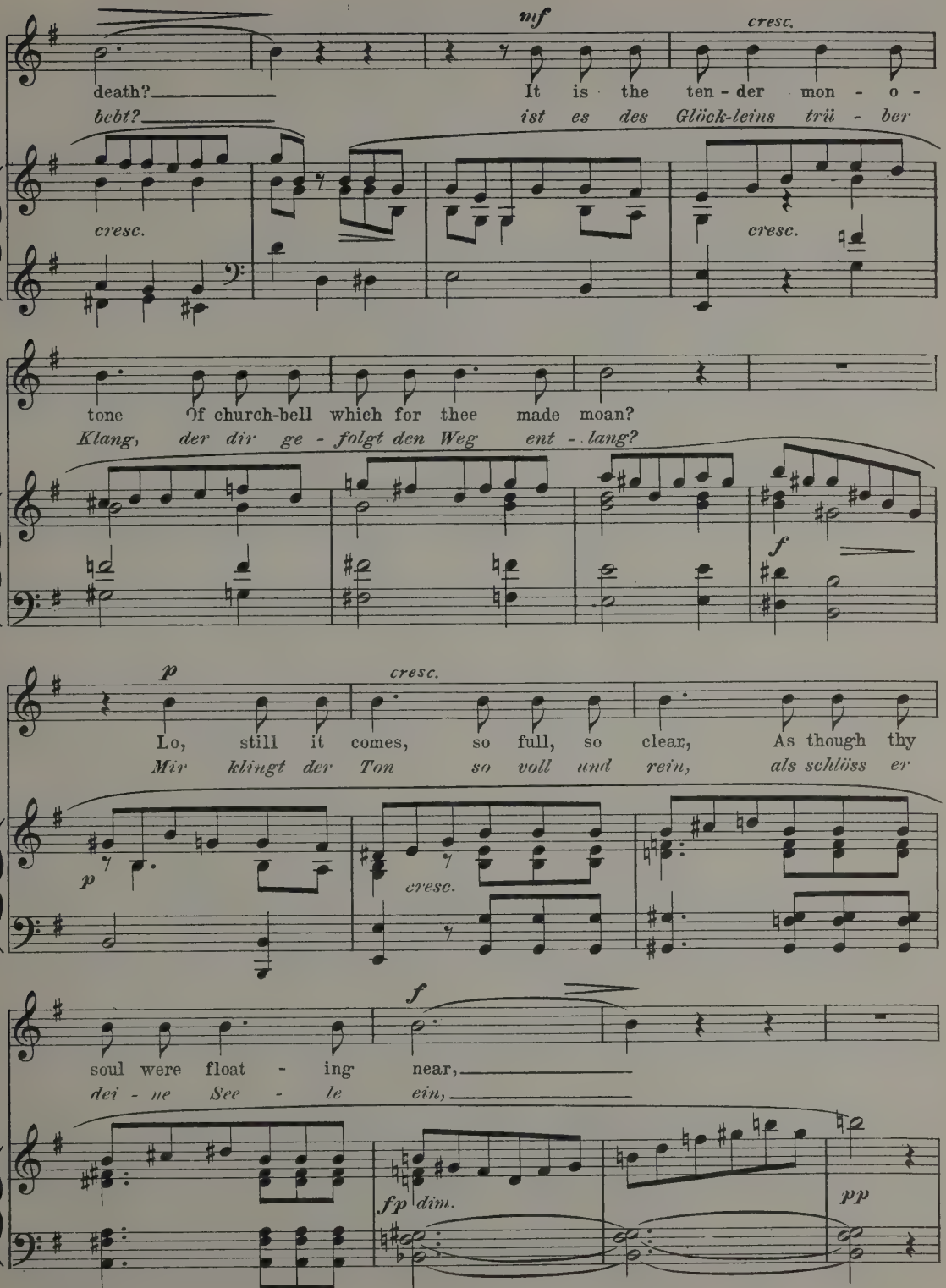
EIN TON

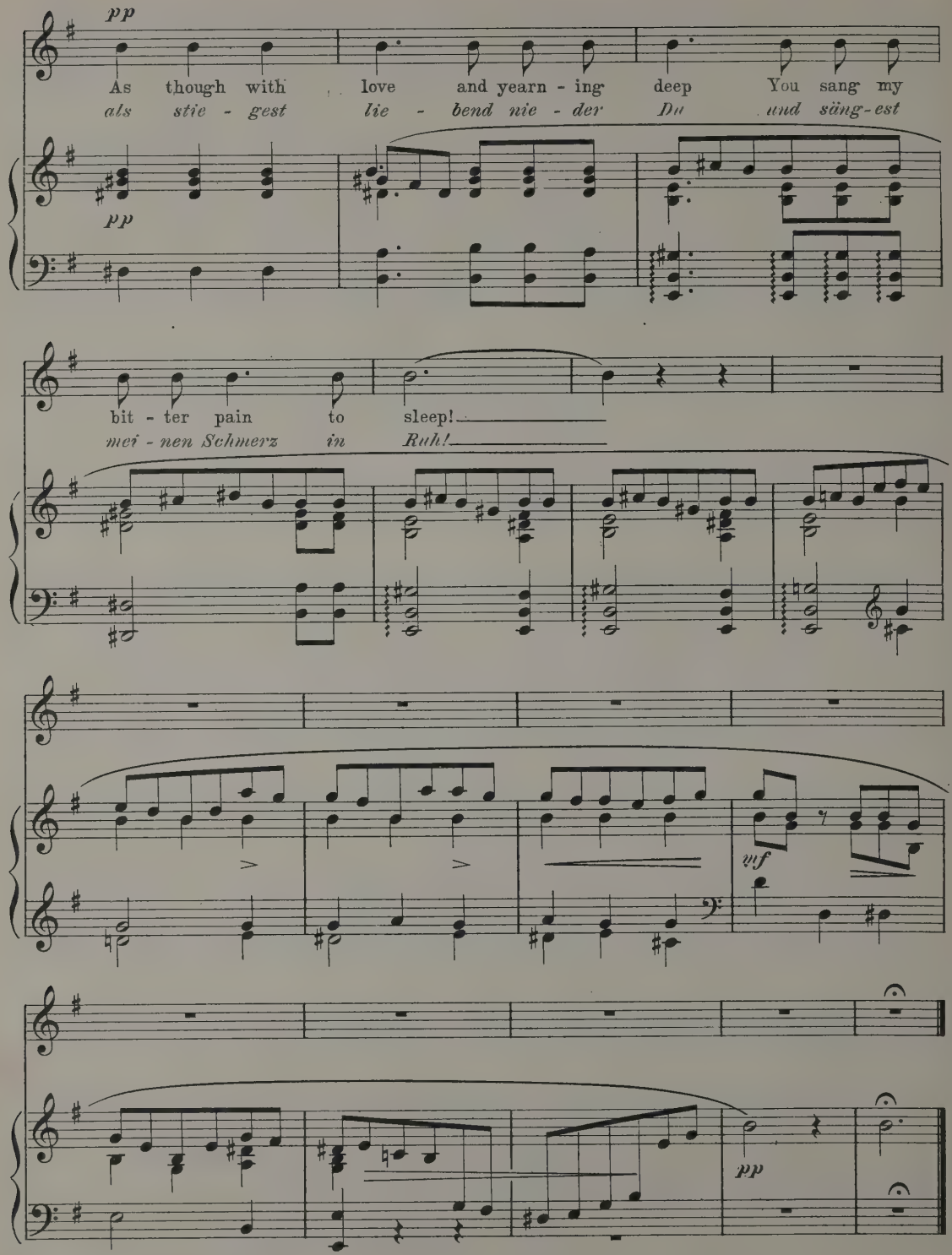
PETER CORNELIUS
English version by
C. Hugo Laubach

PETER CORNELIUS
Op. 3, No 3


Poco mosso
I hear a tone so won-drous rare; It fills my
Mir klingt ein Ton so wun-der - bar in Herz una
heart, 'tis ev - er there. Ah, can it
Sin-nen im mer - dar. Ist es der
be the last faint breath That stirred thy pal - lid lips ere
Hauch, der dir ent - schwebt, als ein - mal noch dein Mund ge -

Medium

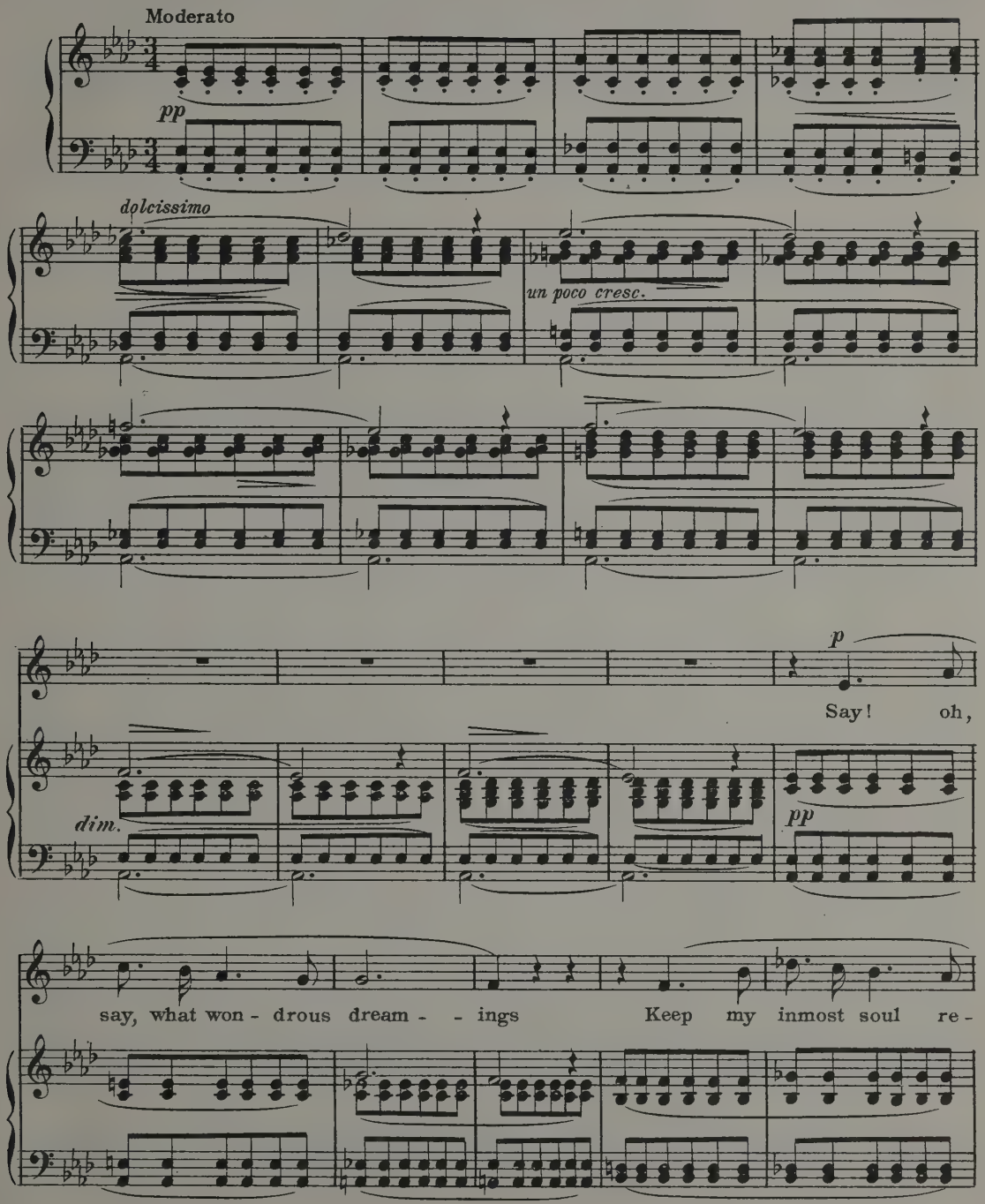
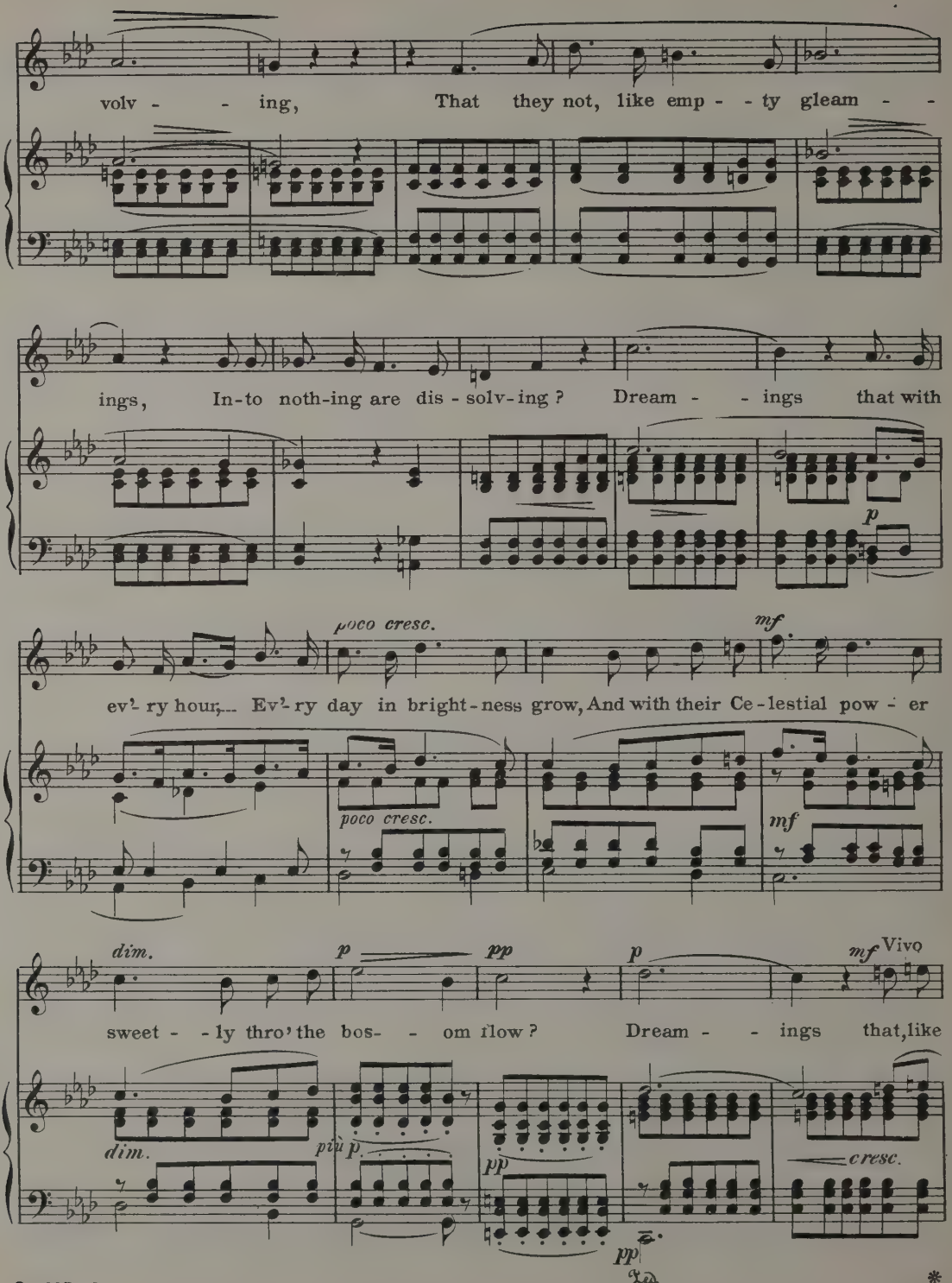

mf
cresc.
death? It is the ten - der mon - o -
bebt? ist es des Glöck-leins trü - ber
cresc.
cresc.
tone of church-bell which for thee made moan?
Klang, der dir ge - folgt den Weg ent - lang?
f
p
cresc.
Lo, still it comes, so full, so clear, As though thy
Mir klingt der Ton so voll und rein, als schlöss er
p
cresc.
f
soul were float - ing near,
dei - ne See - le ein,
fp dim.
pp

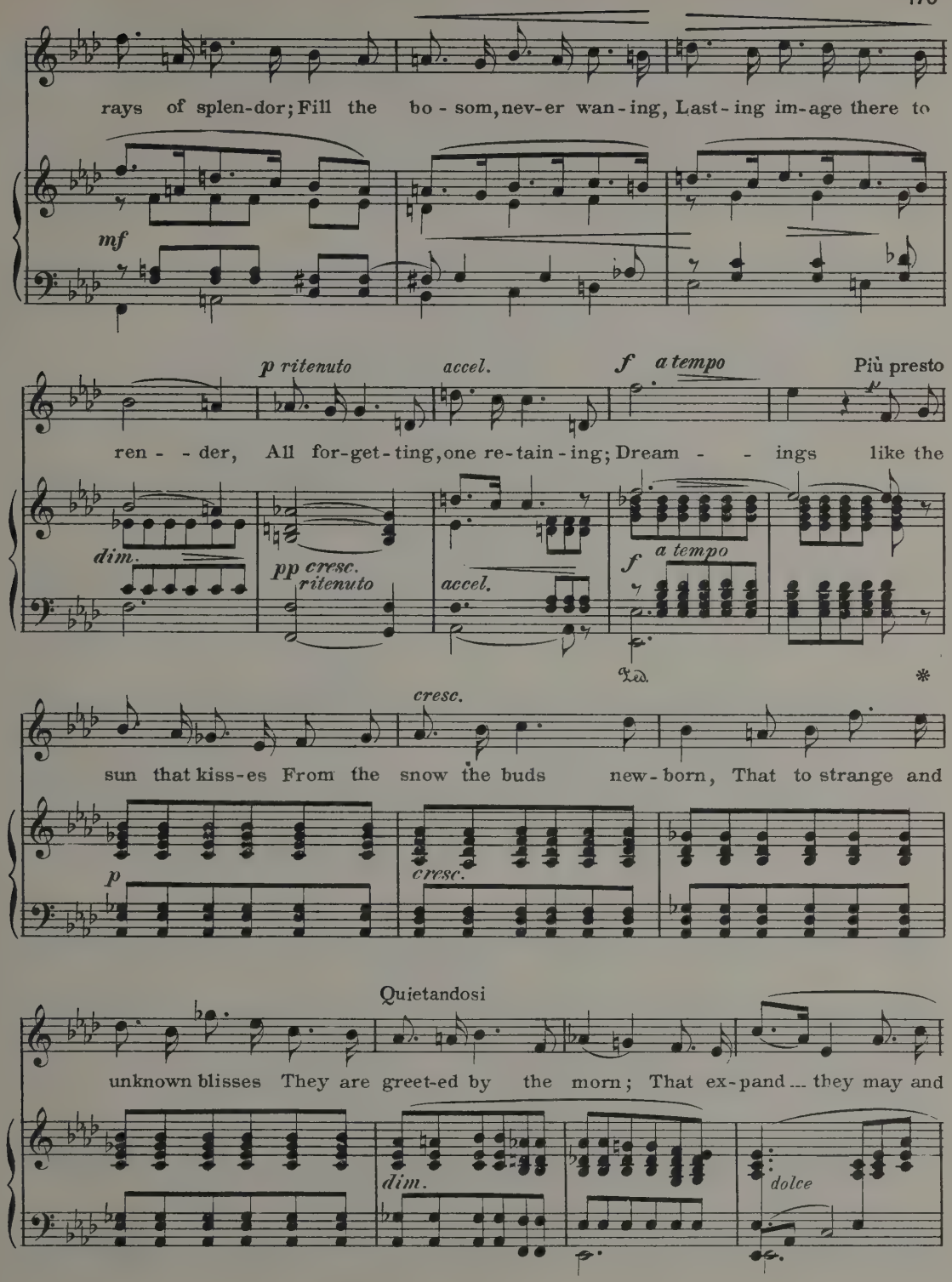

pp
As though with love and yearn - ing deep You sang my
als stie - gest lie - bend nie - der Du und säng-est
pp
bit - ter pain to sleep!
mei - nen Schmerz in Ruh!
mf
pp

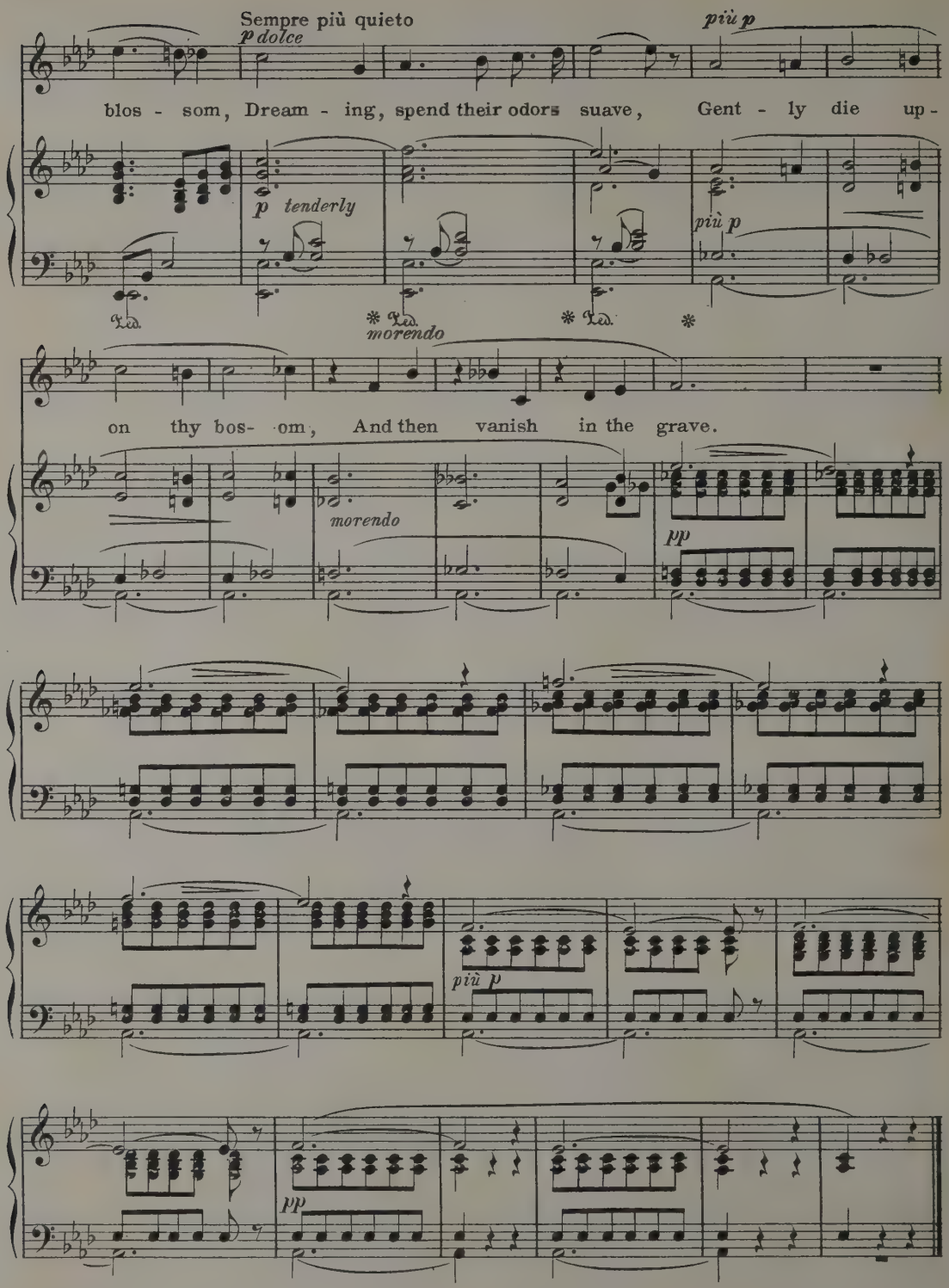
DREAMS

TRÄUME

MATHILDE WESENDONCK

RICHARD WAGNER


volv - - ing, That they not, like emp - - ty gleam - -
ings, In-to noth-ing are dis - solv-ing? Dream - - ings that with
poco cresc.
mf
ev'-ry hour,... Ev'-ry day in bright-ness grow, And with their Ce-lestial pow - er
poco cresc.
mf
dim.
p
pp
p
mf Vivo
sweet - - ly thro' the bos- - om flow? Dream - - ings that, like
dim.
più p.
pp
cresc.
pp


rays of splen-dor; Fill the bo - som, nev-er wan-ing, Last-ing im-age there to
mf
p ritenuto
accel.
f a tempo
Più presto
ren - - der, All for-get-ting, one re-tain-ing; Dream - - ings like the
dim.
pp cresc.
ritenuto
accel.
f a tempo
Ped.
*
cresc.
sun that kiss-es From the snow the buds new-born, That to strange and
p
cresc.
Quietandosi
unknown blisses They are greet-ed by the morn; That ex-pand ... they may and
dim.
dolce


Sempre più quieto
p dolce
più p
blos - som, Dream - ing, spend their odors suave, Gent - ly die up -
p tenderly
più p
morendo
on thy bos- om, And then vanish in the grave.
morendo
pp
più p
pp

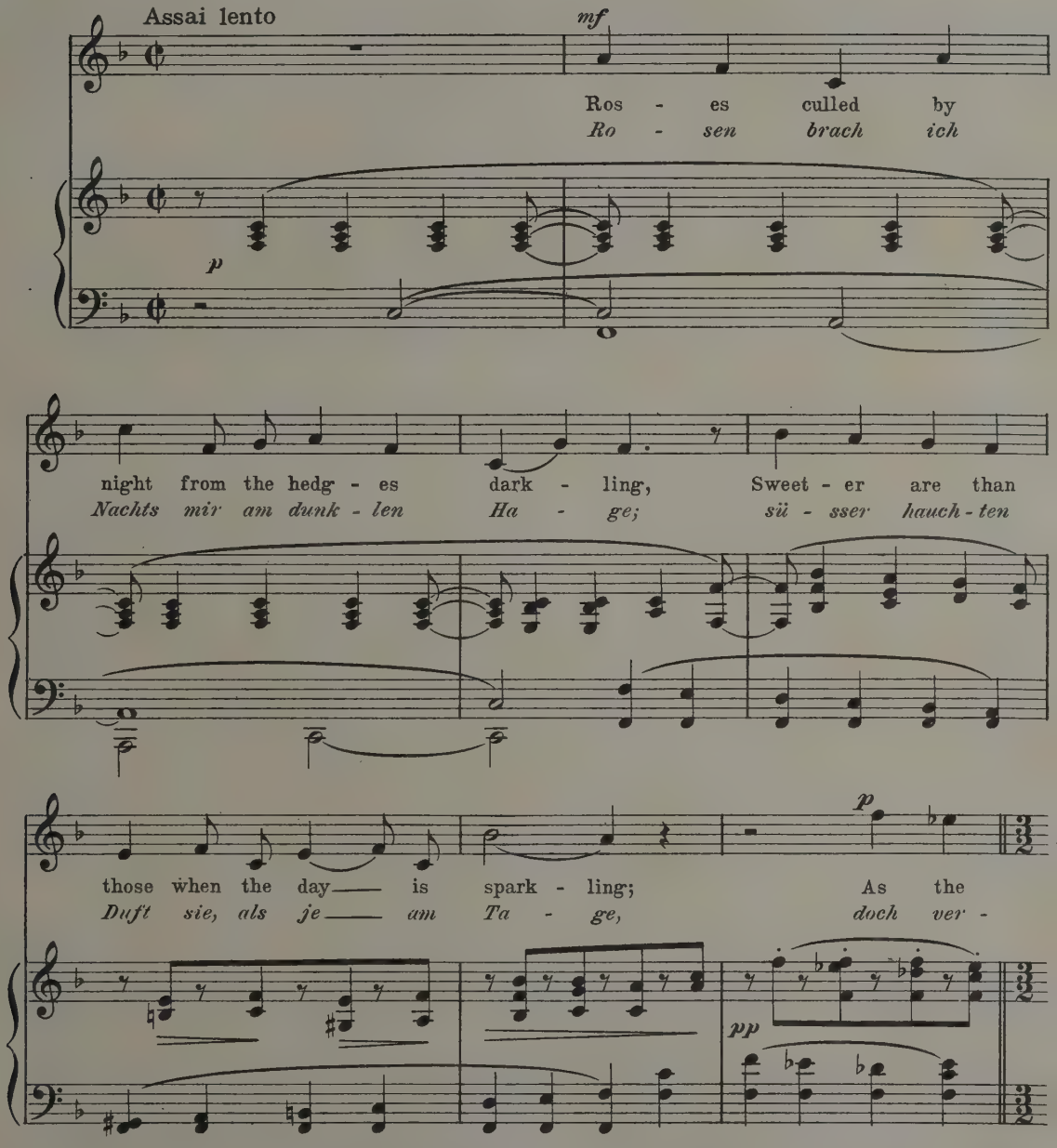
R. SCHUMANN
H. BERLIOZ
R. WAGNER
J. BRAHMS

SAPPHIC ODE

SAPPHISCHE ODE

HANS SCHMIDT
English version
by George Cooper

JOHANNES BRAHMS
Op. 94, No 4.


Assai lento
mf
Ros - es culled by
Ro - sen brach ich
p
night from the hedg - es dark - ling, Sweet - er are than
Nachts mir am dunk - len Ha - ge; sü - sser hauch - ten
p
those when the day — is spark - ling; As the
Duft sie, als je — am Ta - ge, doch ver -
pp

405-CB

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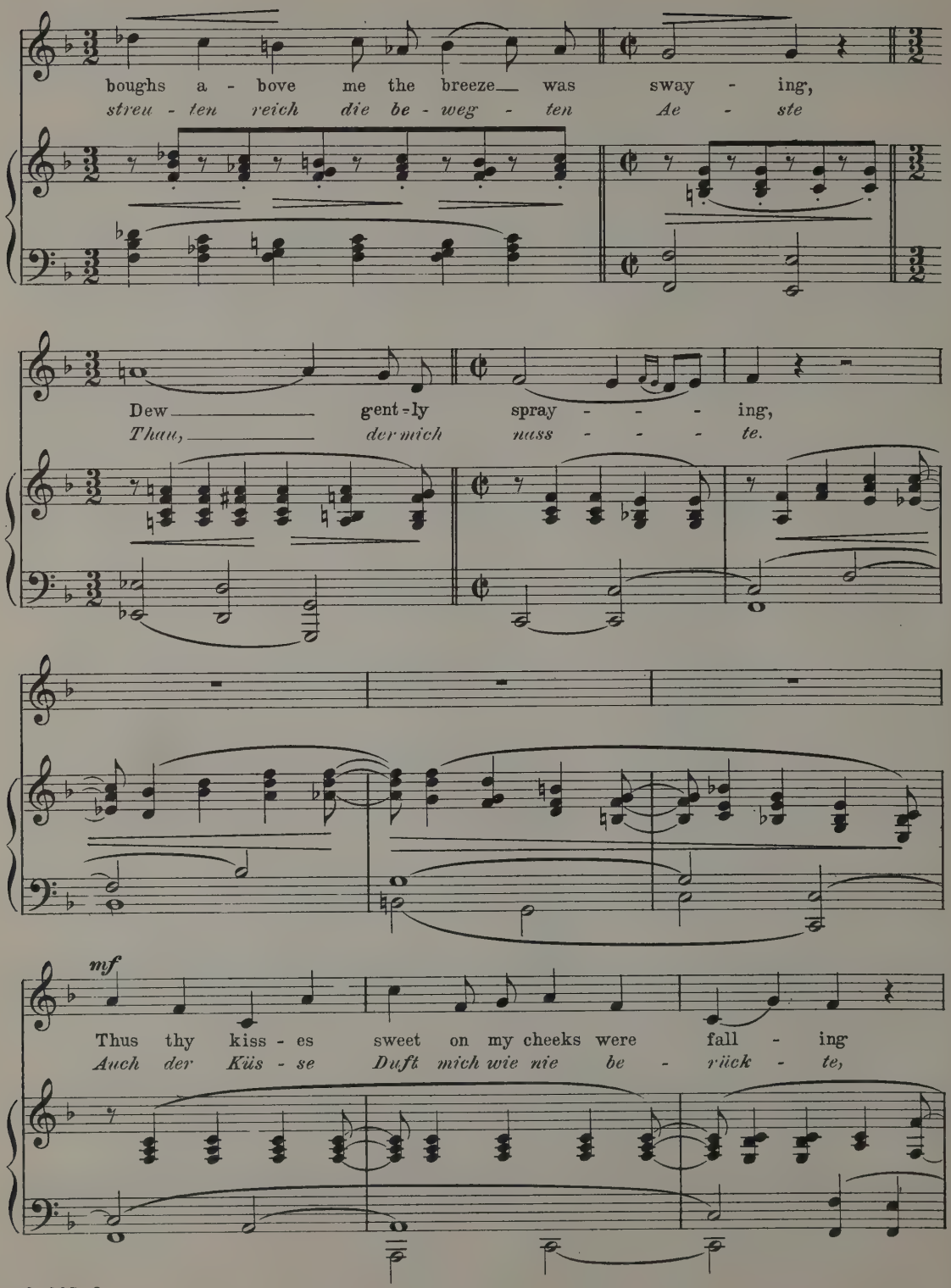
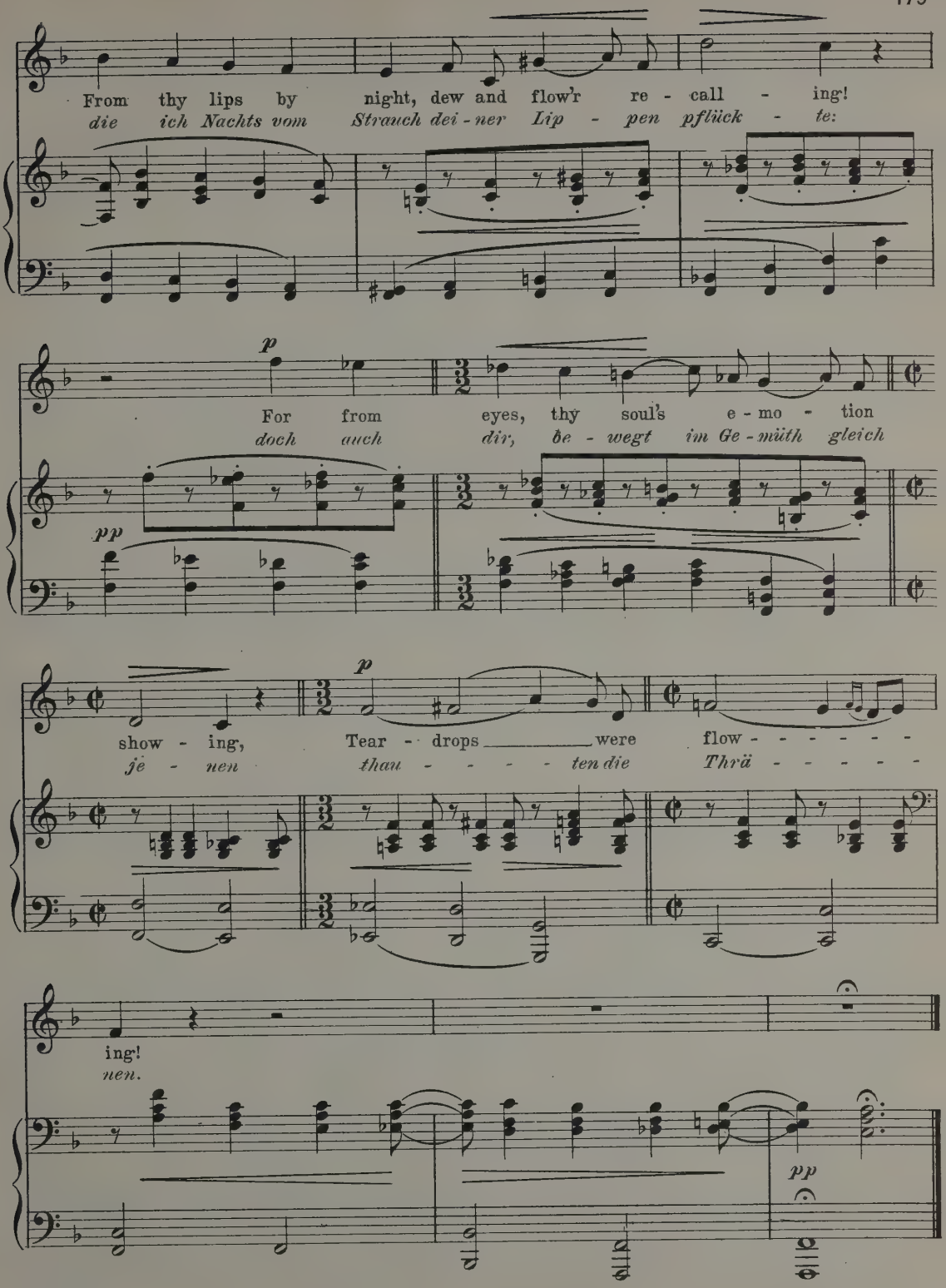
Medium


boughs a - bove me the breeze was sway - ing,
streu - ten reich die be - weg - ten Ae - ste
Dew gent-ly spray - - - ing,
Thau, der mich nass - - - te.
mf
Thus thy kiss - es sweet on my cheeks were fall - ing
Auch der Küs - se Duft mich wie nie be - rück - te,

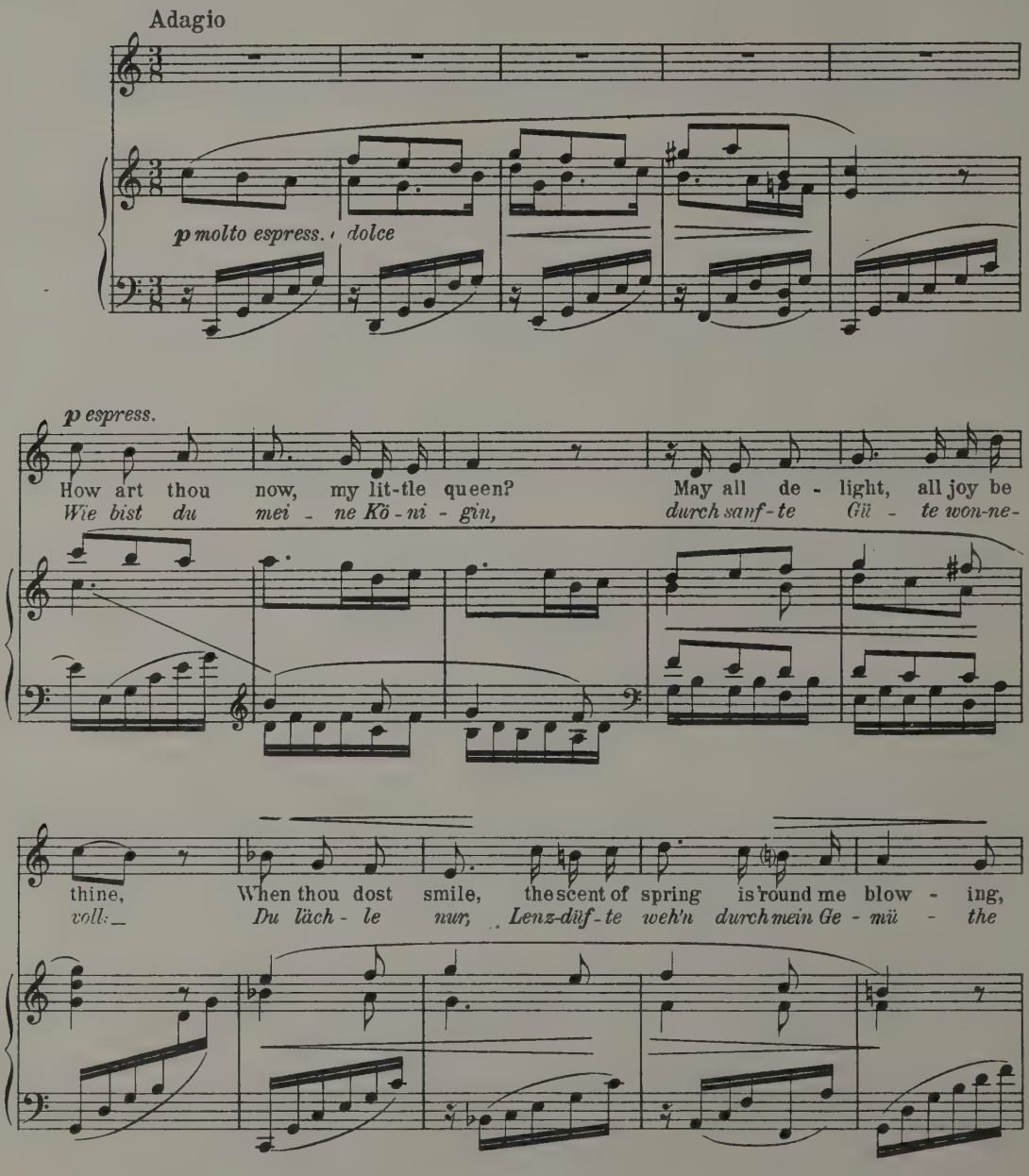

From thy lips by night, dew and flow'r re - call - ing!
die ich Nachts vom Strauch dei - ner Lip - pen pflück - te:
p
For from eyes, thy soul's e - mo - tion
doch auch dir, be - wegt im Ge - müth gleich
pp
show - ing, Tear - drops were flow - - - - - -
je - nen thau - - - - - ten die Thrä - - - - - -
p
ing!
nen.
pp

MY LITTLE QUEEN

WIE BIST DU MEINE KÖNIGIN

C. F. DAUMER
English version by
Edith Tillotson

JOHANNES BRAHMS
Op. 32, No. 9


Adagio
p molto espress. dolce
p espress.
How art thou now, my lit-tle queen?
Wie bist du mei - ne Kö - ni - gin,
May all de - light, all joy be
durch sanf - te Gü - te won-ne-
thine,
voll:
When thou dost smile, the scent of spring is round me blow - ing,
Du lächle nur, Lenz-düf - te weh'n durch mein Ge - mü - the

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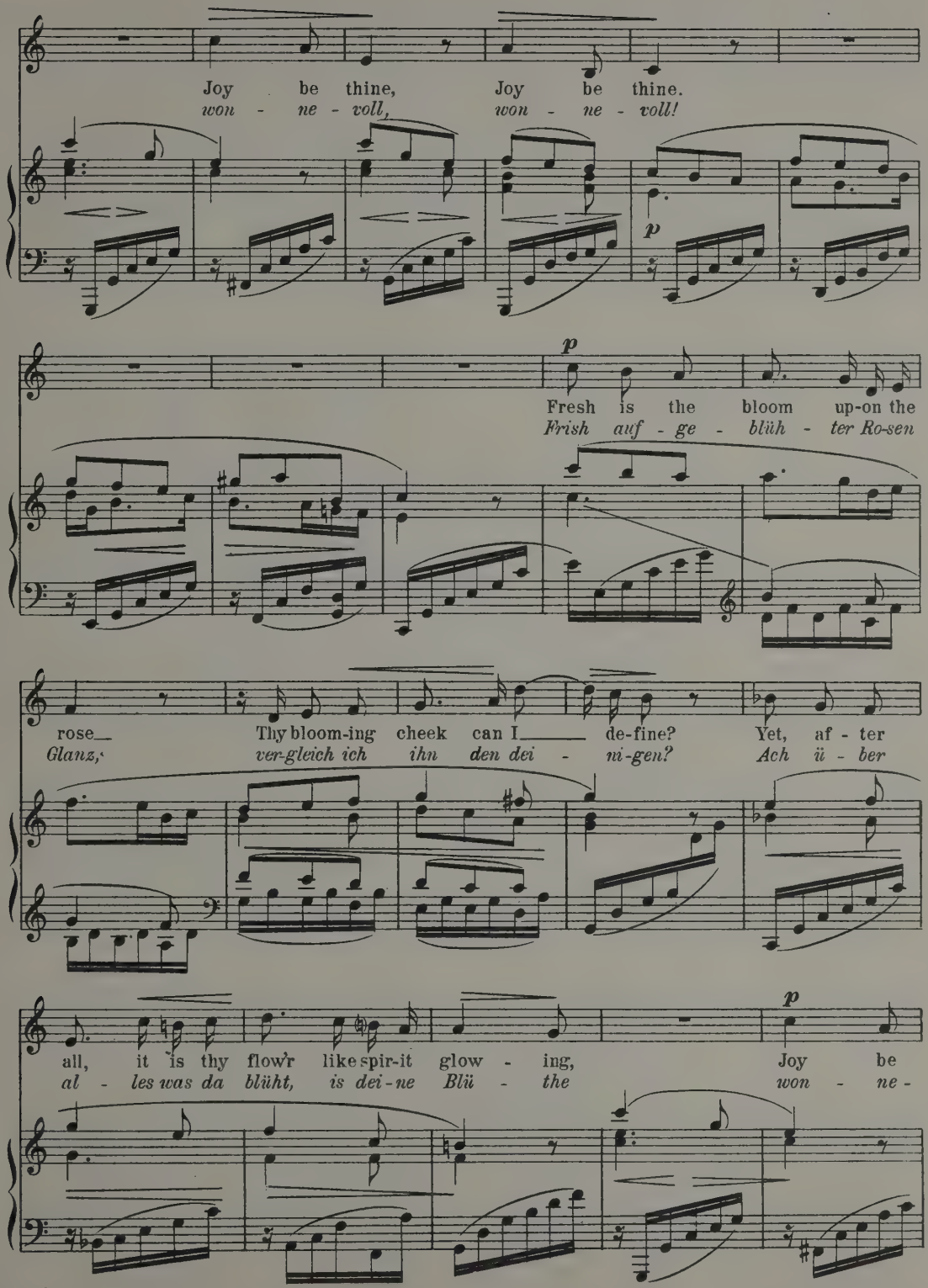
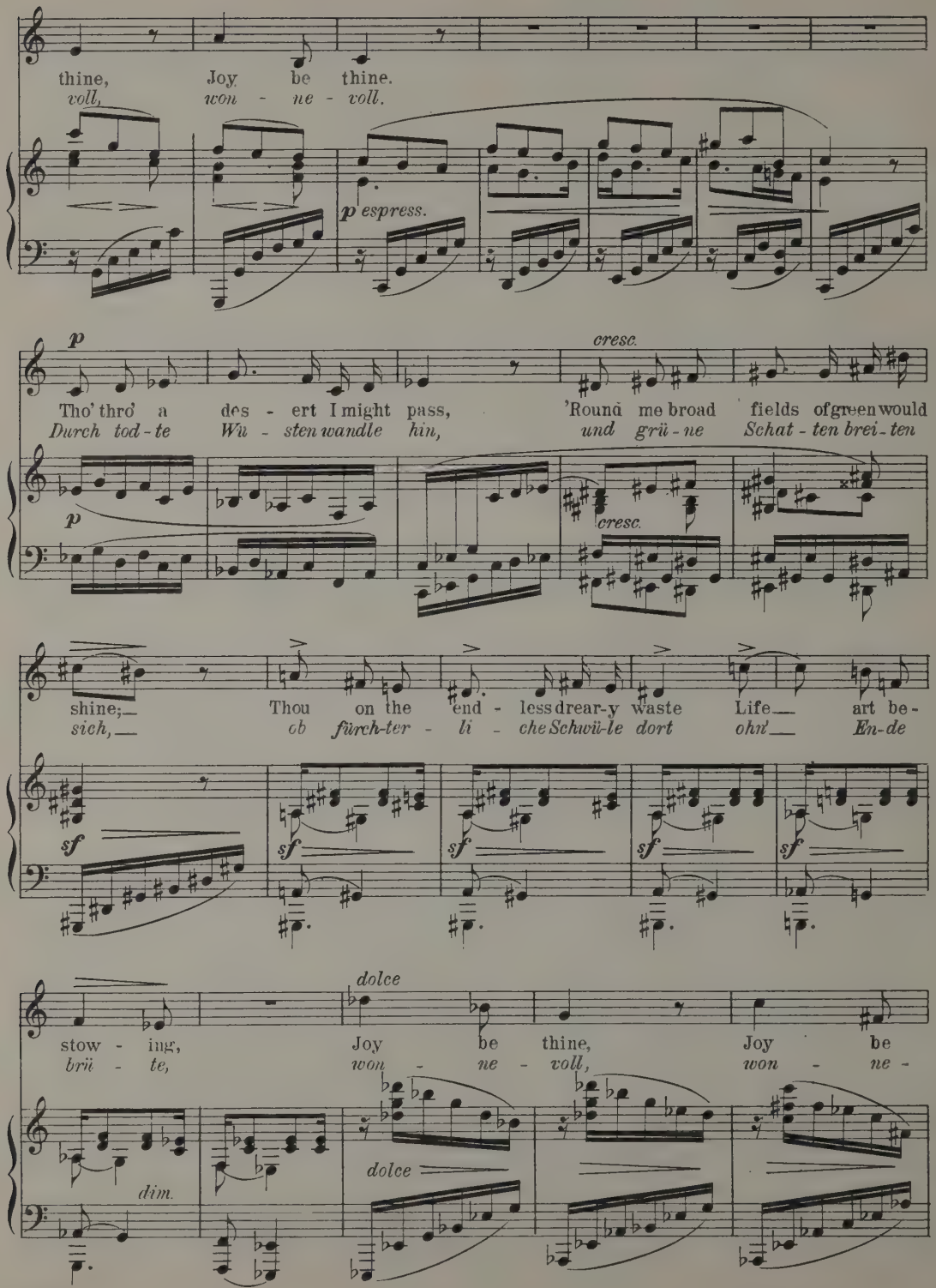
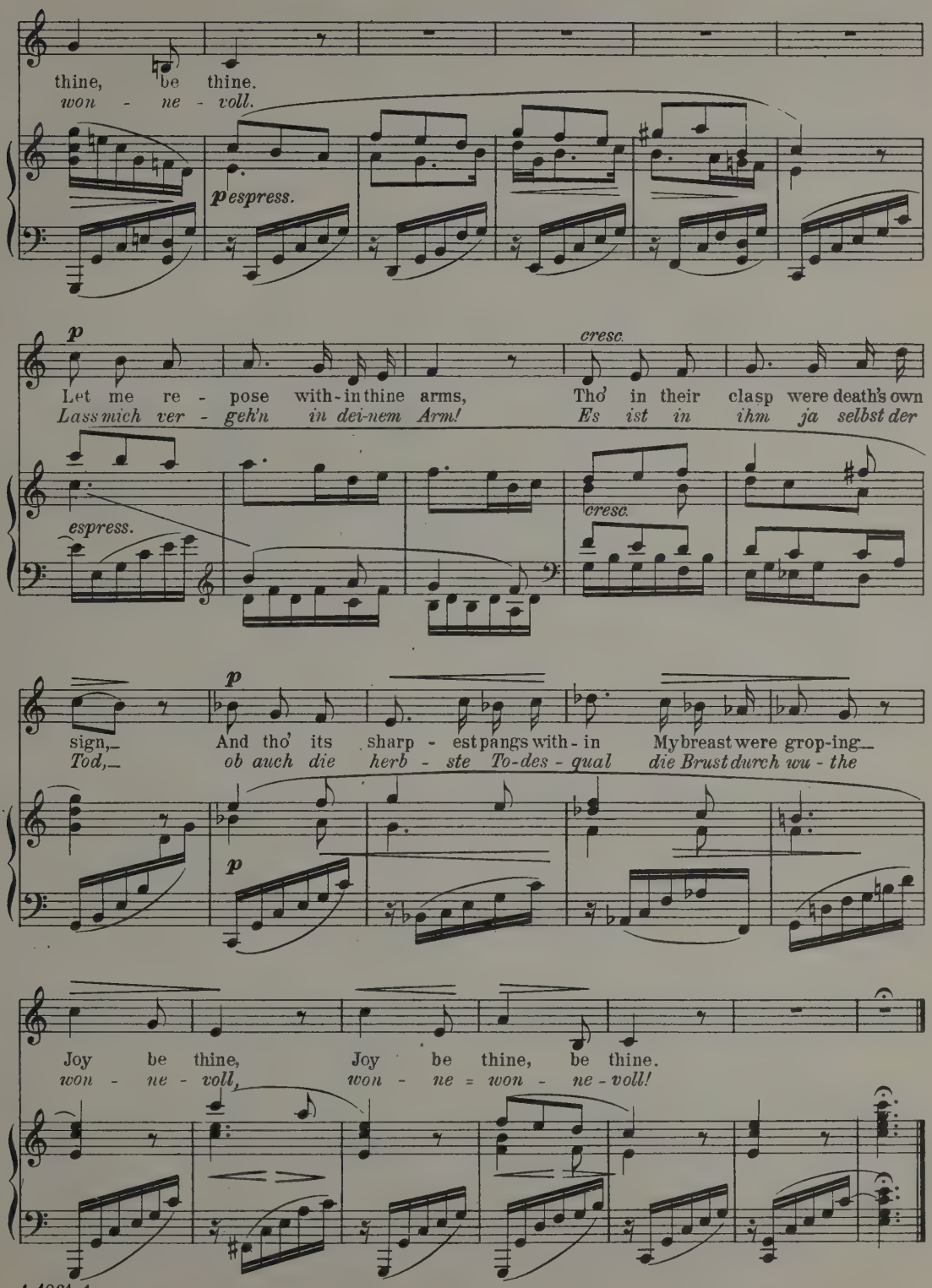
Low
(Orig. E♭)

Joy be thine, Joy be thine.
won - ne - voll, won - ne - voll!
p
p
Fresh is the bloom up-on the
Frish auf - ge - blüh - ter Ro-sen
rose_ Thy bloom-ing cheek can I_____ de-fine? Yet, af - ter
Glanz, ver-gleich ich ihn den dei - ni-gen? Ach ü - ber
p
all, it is thy flow'r like spir-it glow - ing, Joy be
al - les was da blüht, is dei-ne Blü - the won - ne -

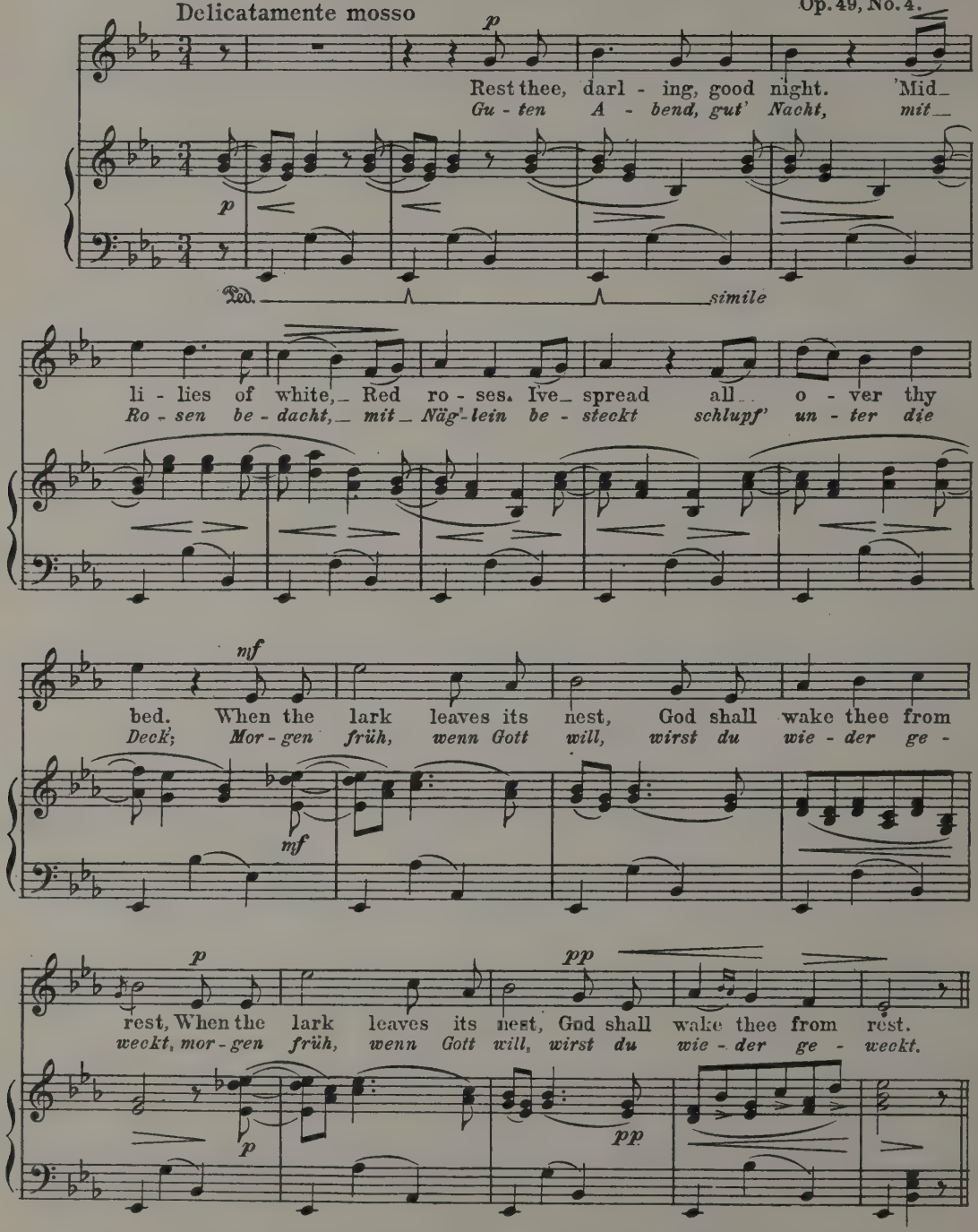

thine, Joy be thine.
voll, won - ne - voll.
p espress.
p
cresc.
Tho' thro' a des - ert I might pass, 'Round me broad fields of green would
Durch tod - te Wü - sten wandle hin, und grü - ne Schat - ten brei - ten
p
cresc.
shine; Thou on the end - less drear-y waste Life art be -
sich, ob fürch-ter - li - che Schwü-le dort ohn' En-de
sf
sf
sf
sf
sf
dolce
stow - ing, Joy be thine, Joy be
brü - te, won - ne - voll, won - ne -
dim.
dolce


thine, be thine.
won - ne - voll.
p espress.
p
cresc.
Let me re - pose with-in thine arms, Tho' in their clasp were death's own
Lass mich ver - geh'n in dei-nem Arm! Es ist in ihm ja selbst der
espress.
cresc.
p
sign,— And tho' its sharp - est pangs with - in My breast were grop-ing—
Tod,— ob auch die herb - ste To-des - qual die Brust durch wu - the
p
Joy be thine, Joy be thine, be thine.
won - ne - voll, won - ne = won - ne - voll!

LULLABY
WIEGENLIED

KARL SIMROCK

JOHANNES BRAHMS
Op. 49, No. 4.


Delicatamente mosso
p
Rest thee, darl - ing, good night. 'Mid_
Gu - ten A - bend, gut' Nacht, mit_
Ped. simile
li - lies of white,_ Red ro - ses. Ive_ spread all_ o - ver thy
Ro - sen be - dacht,_ mit_ Näg'-lein be - steckt schlupf' un - ter die
mf
bed. When the lark leaves its nest, God shall wake thee from
Deck'; Mor - gen früh, wenn Gott will, wirst du wie - der ge -
mf
p
pp
rest, When the lark leaves its nest, God shall wake thee from rest.
weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.
p
pp

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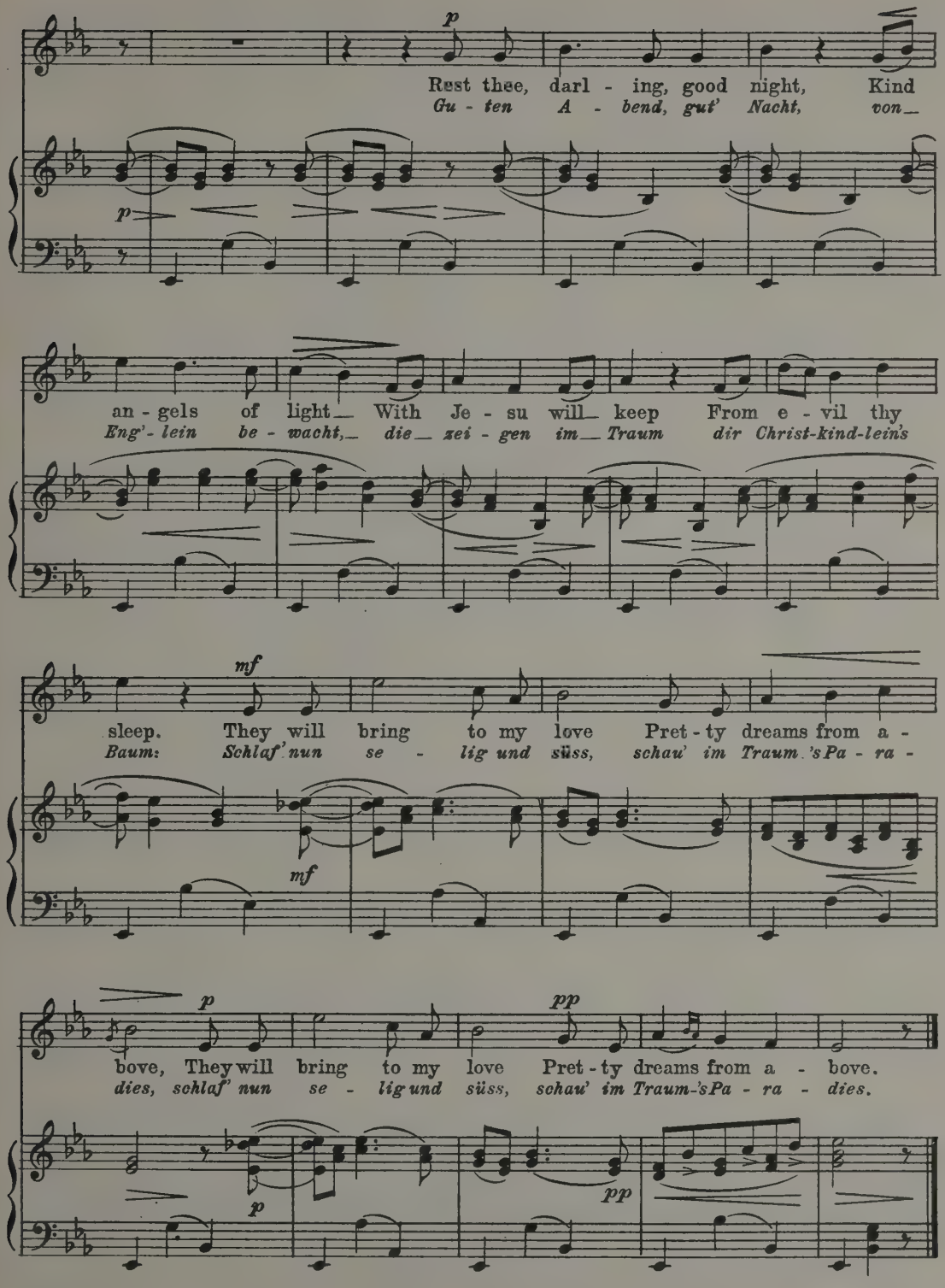
Medium
(Orig.)

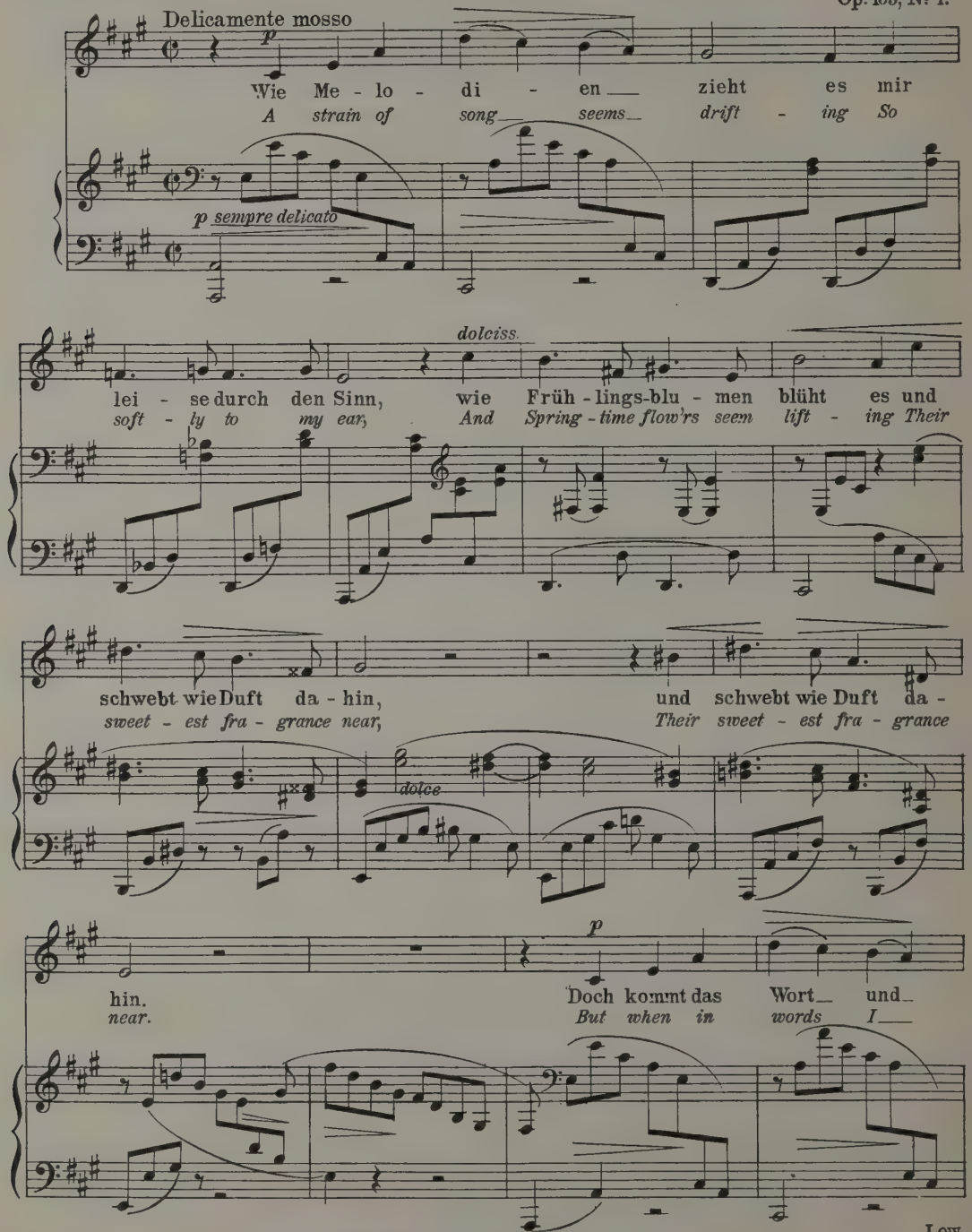

p
Rest thee, darl - ing, good night, Kind
Gu - ten A - bend, gut' Nacht, von
p
an - gels of light With Je - su will keep From e - vil thy
Eng'- lein be - wacht, die zei - gen im Traum dir Christ-kind-lein's
mf
sleep. They will bring to my love Pret - ty dreams from a -
Baum: Schlaf' nun se - lig und süss, schau' im Traum 's Pa - ra -
mf
p
pp
bove, They will bring to my love Pret - ty dreams from a - bove.
dies, schlaf' nun se - lig und süss, schau' im Traum-'s Pa - ra - dies.
p
pp

WIE MELODIEN ZIEHT ES MIR

A STRAIN OF SONG SEEMS DRIFTING

KLAUS GROTH
English version by
Edith Tillotson
Edited by A. Pero

J. BRAHMS
Op. 105, № 1.


Delicamente mosso
p
Wie Me - lo - di - en zieht es mir
A strain of song seems drift - ing So
p sempre delicato
dolciss.
lei - se durch den Sinn, wie Früh - lings-blu - men blüht es und
soft - ly to my ear, And Spring - time flow'rs seem lift - ing Their
schwebt wie Duft da - hin, und schwebt wie Duft da -
sweet - est fra - grance near, Their sweet - est fra - grance
dolce
p
hin.
near.
Doch kommt das Wort und
But when in words I

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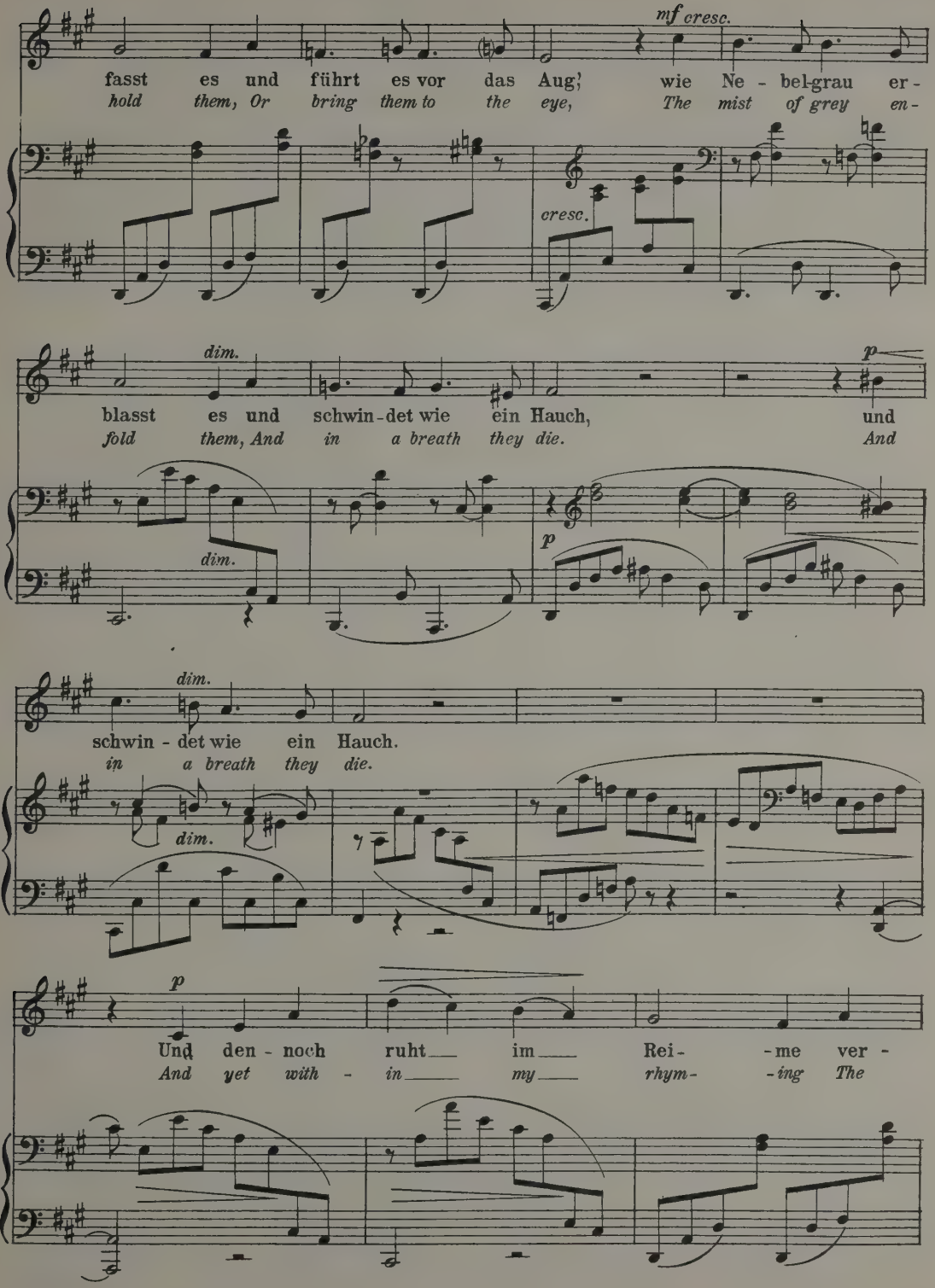
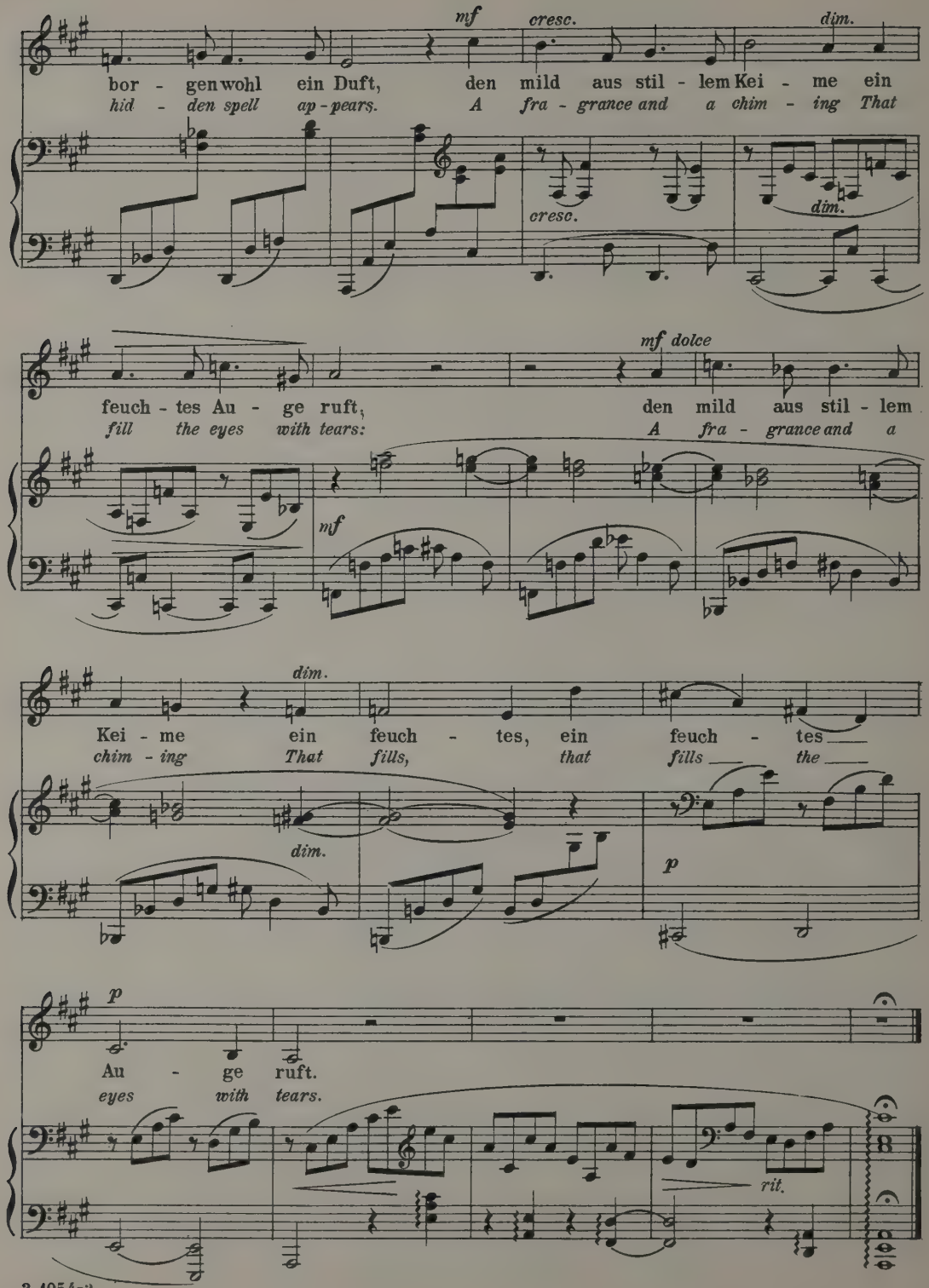
Low
(orig.,


mf cresc.
fasst es und führt es vor das Aug', wie Ne - bel-grau er -
hold them, Or bring them to the eye, The mist of grey en -
cresc.
dim.
p
blasst es und schwin-det wie ein Hauch, und
fold them, And in a breath they die. And
dim.
p
dim.
schwin - det wie ein Hauch.
in a breath they die.
dim.
p
Und den - noch ruht im Rei - me ver -
And yet with - in my rhym - ing The


mf
cresc.
dim.
bor - gen wohl ein Duft, den mild aus stil - lem Kei - me ein
hid - den spell ap - pears. A fra - grance and a chim - ing That
cresc.
dim.
mf dolce
feuch - tes Au - ge ruft, den mild aus stil - lem
fill the eyes with tears: A fra - grance and a
mf
dim.
Kei - me ein feuch - tes, ein feuch - tes
chim - ing That fills, that fills the
dim.
p
p
Au - ge ruft.
eyes with tears.
rit.

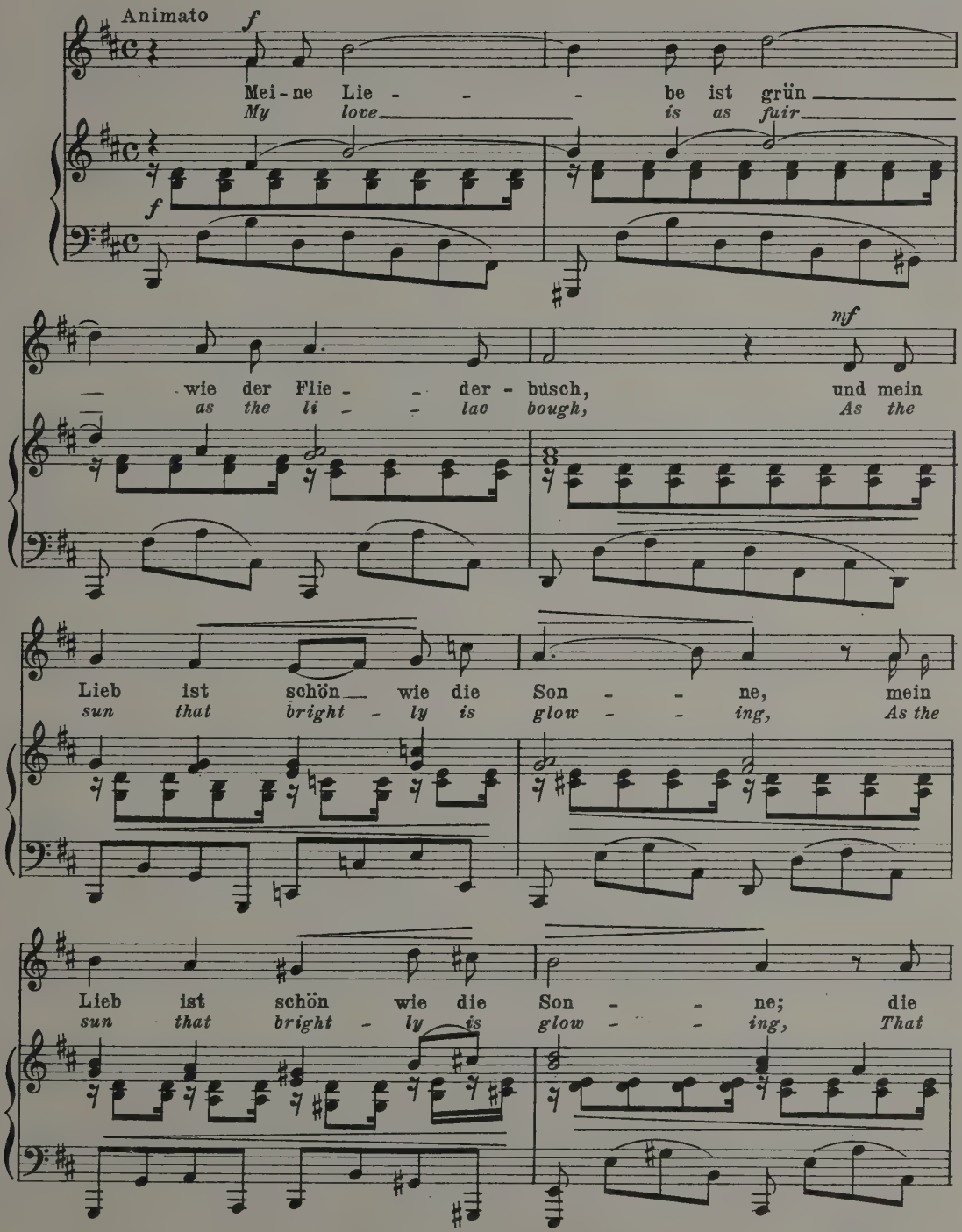
MEINE LIEBE IST GRÜN

MY LOVE IS FAIR

FERD. SCHUMANN

English version by
Edith Tillotson

BRAHMS
Op. 63, №5.


Animato
f
Mei - ne Lie - - - be ist grün
My love is as fair
f
mf
wie der Flie - - der - busch, und mein
as the li - - lac bough, As the
Lieb ist schön wie die Son - - ne, mein
sun that bright - ly is glow - - ing, As the
Lieb ist schön wie die Son - - ne; die
sun that bright - ly is glow - - ing, That

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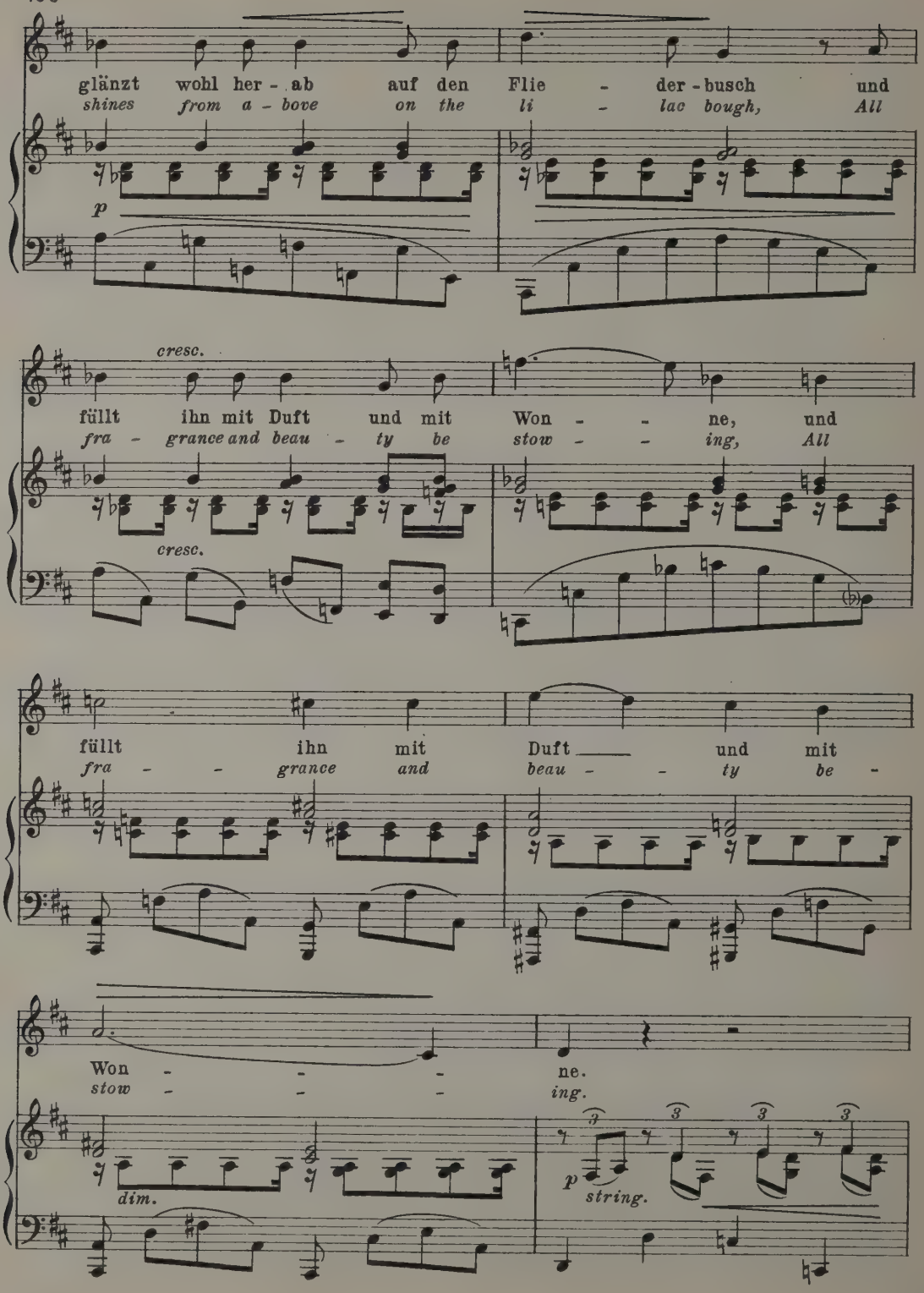
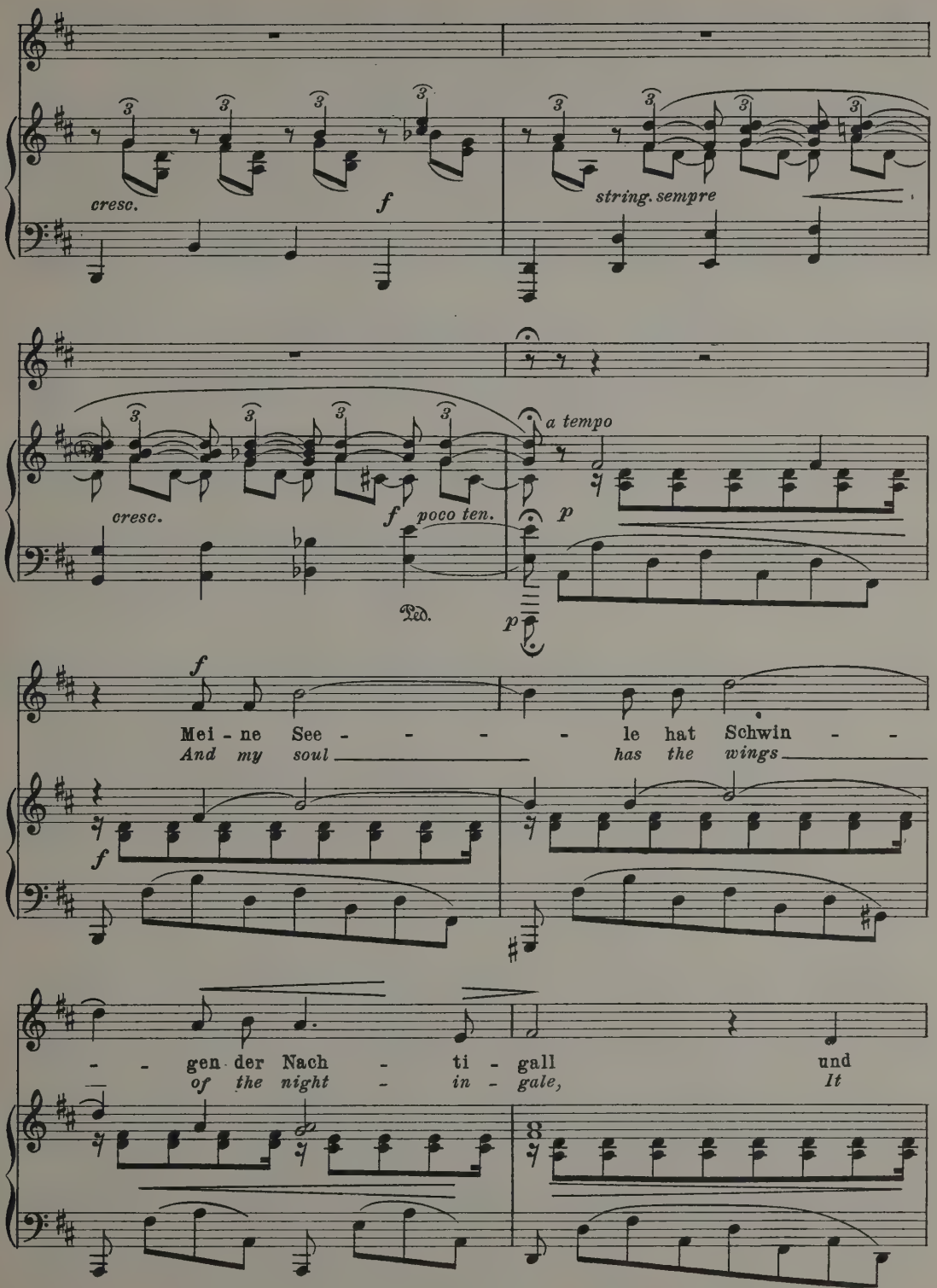
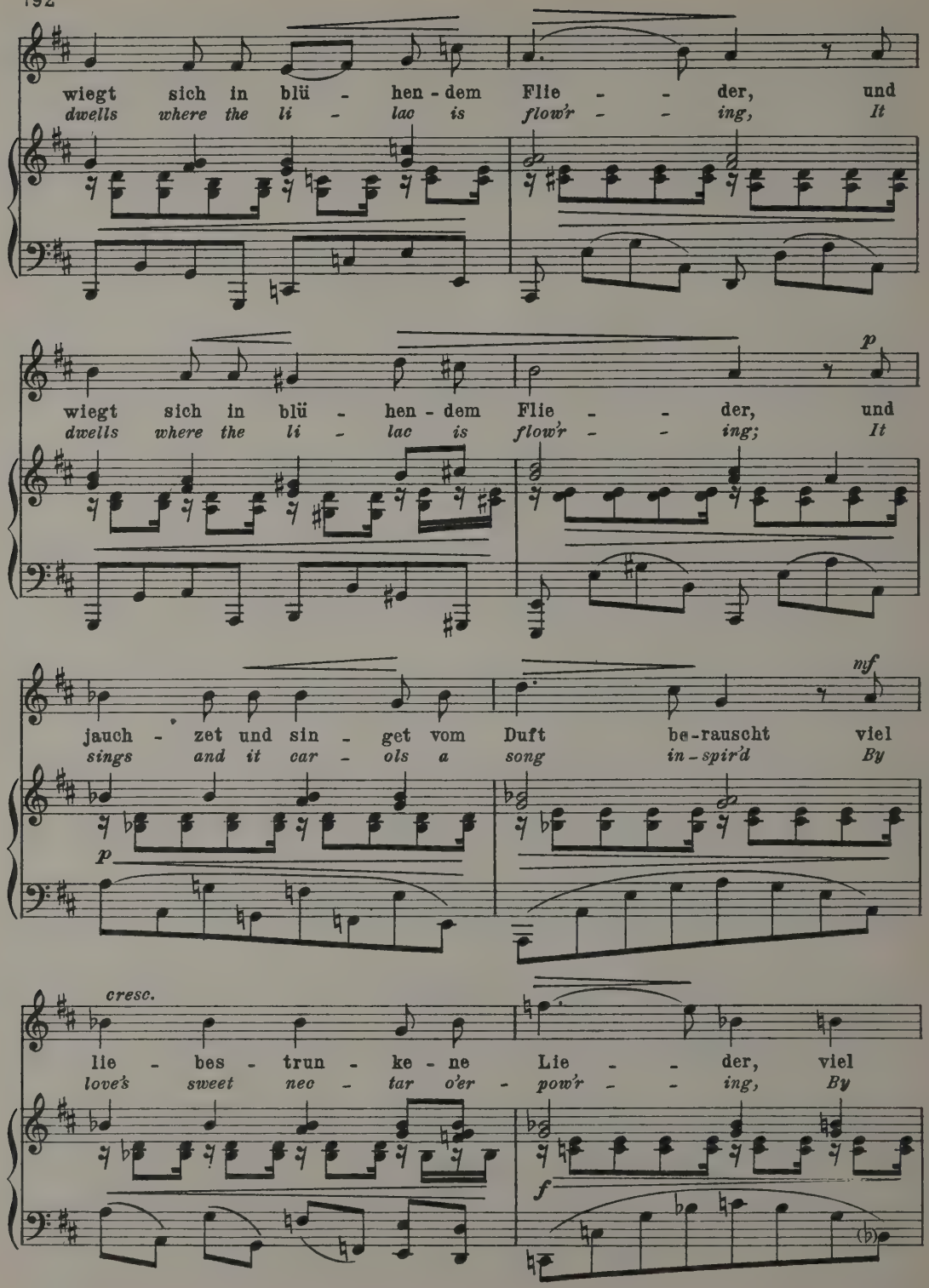
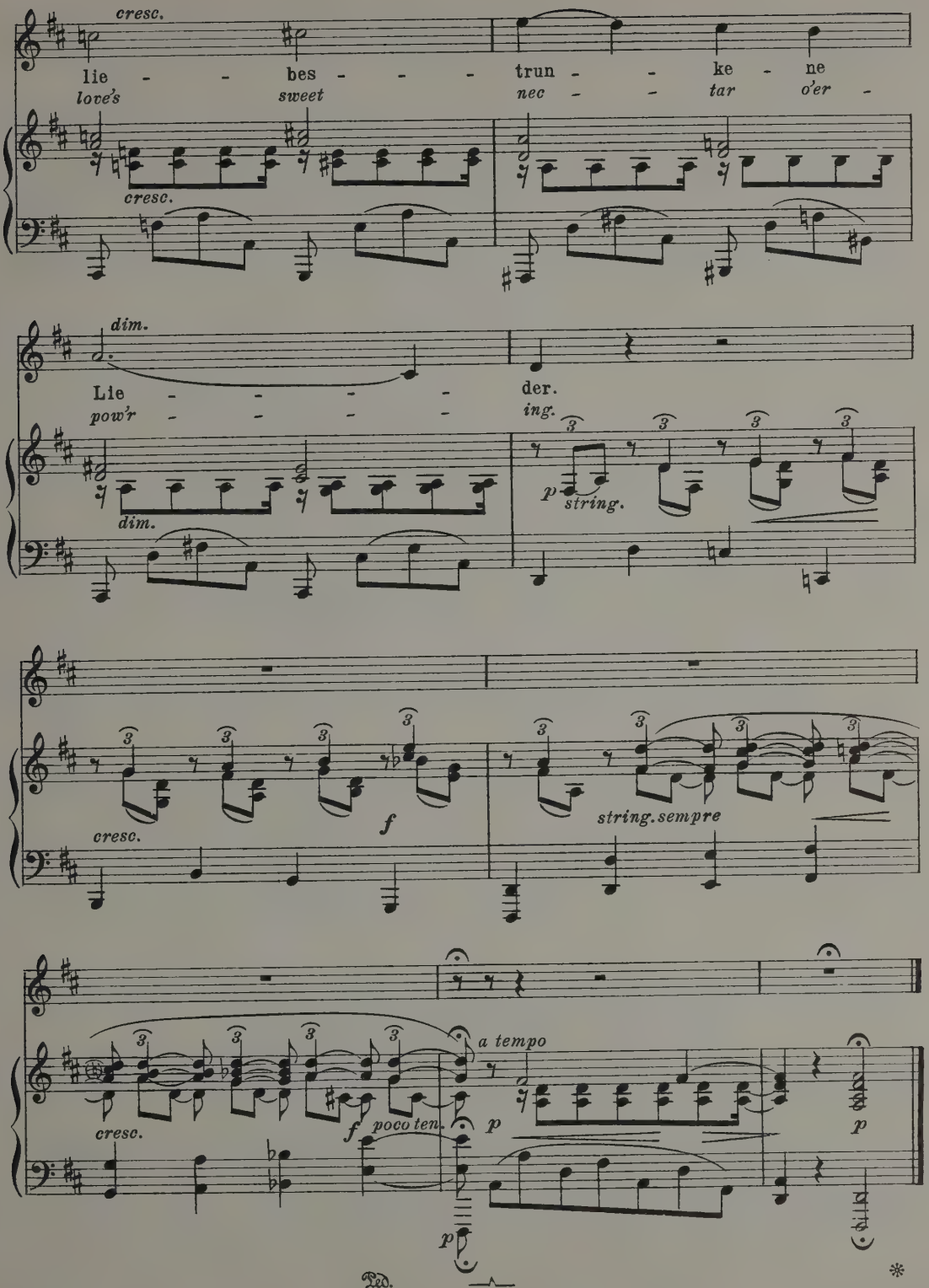
Medium
(Orig. D-sharp Min.)


glänzt wohl her - ab auf den Flie - der - busch und
shines from a - bove on the li - lac bough, All
p
cresc.
füllt ihn mit Duft und mit Won - - ne, und
fra - grance and beau - ty be stow - - ing, All
cresc.
füllt ihn mit Duft und mit
fra - - grance and beau - - ty be -
Won - - - ne.
stow - - - ing.
dim.
p
string.


cresc.
f
string. sempre
cresc.
f
poco ten.
a tempo
p
Ped.
p
f
Mei - ne See - - - - le hat Schwin - -
And my soul has the wings
f
- - gen der Nach - ti - gall und
of the night - in - gale, It
8

wiegt sich in blü - hen - dem Flie - - der, und
dwells where the li - lac is flow'r - - ing, It
p
wiegt sich in blü - hen - dem Flie - - der, und
dwells where the li - lac is flow'r - - ing; It
mf
jauch - zet und sin - get vom Duft be-rauscht viel
sings and it car - ols a song in-spir'd By
p
cresc.
lie - bes - trun - ke - ne Lie - - der, viel
love's sweet nec - tar o'er - pow'r - - ing, By
f


cresc.
lie - - bes - - - trun - - ke - ne
love's sweet nec - - tar o'er -
cresc.
dim.
Lie - - - - der.
pow'r - - - - ing.
dim.
p
string.
cresc.
f
string. sempre
cresc.
f poco ten.
a tempo
p
p
p
Ped.
*

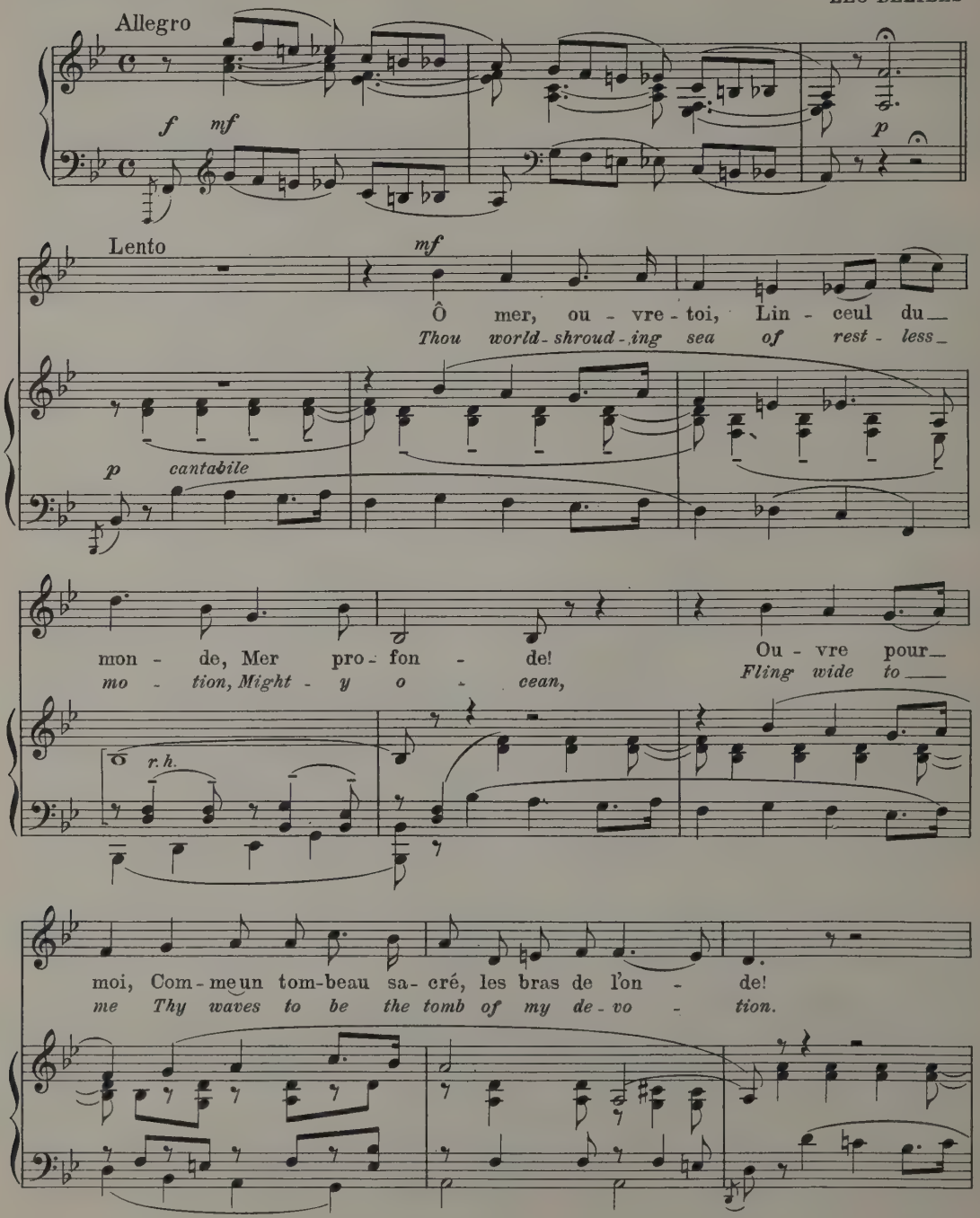
O MER, OUVRE TOI

THOU WORLD-SHROUDING SEA

(Arioso)

ARMAND SILVESTRE
English version by
Edith Tillotson

LÉO DELIBES


Allegro
f mf
p
Lento
mf
Ô mer, ou - vre - toi, Lin - ceul du_
Thou world-shroud-ing sea of rest - less_
p cantabile
mon - de, Mer pro - fon - de!
mo - tion, Might - y o - cean,
Ou - vre pour_
Fling wide to_
r.h.
moi, Com - me un tom-beau sa - cré, les bras de l'on - de!
me Thy waves to be the tomb of my de - vo - tion.

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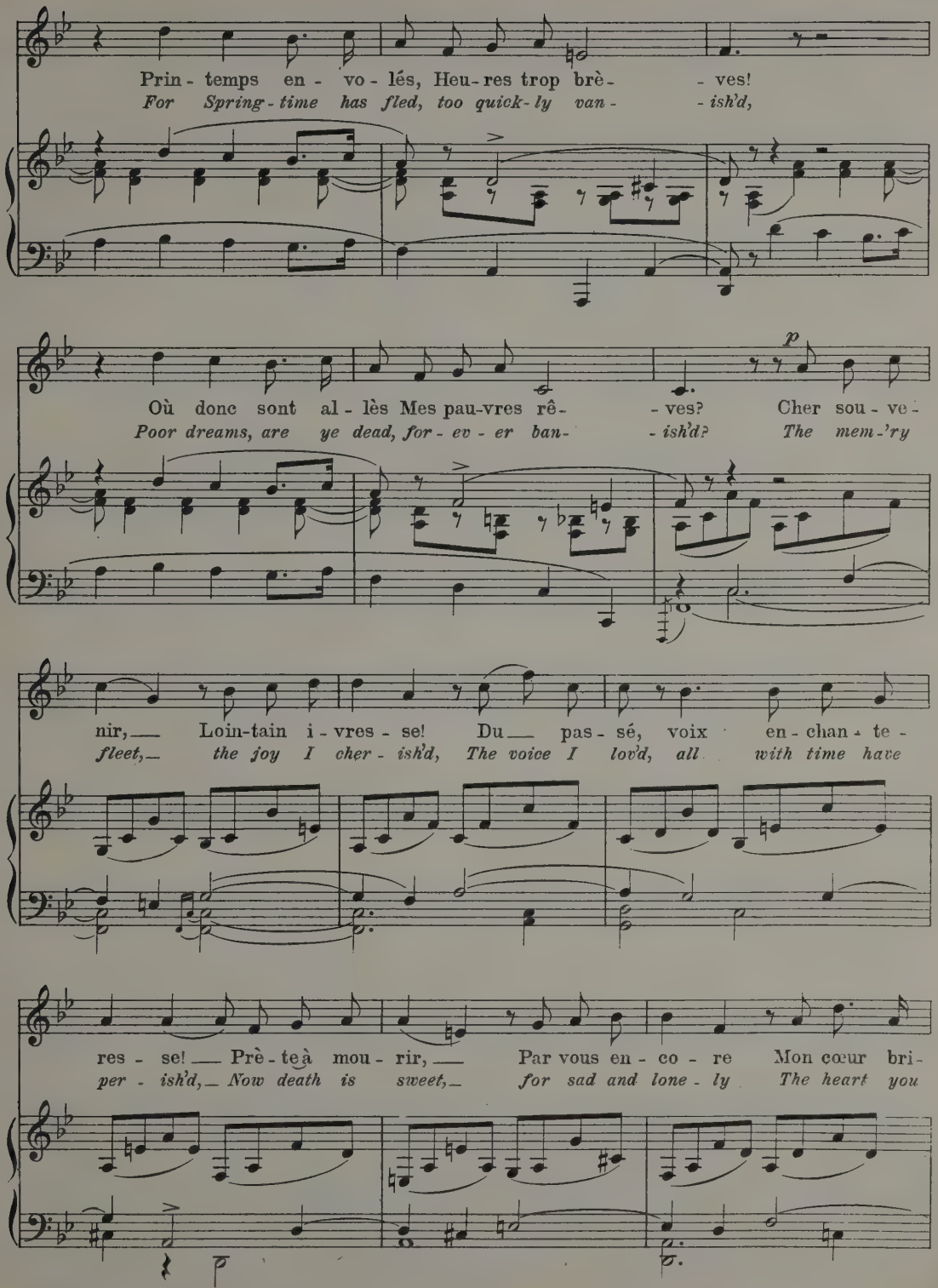
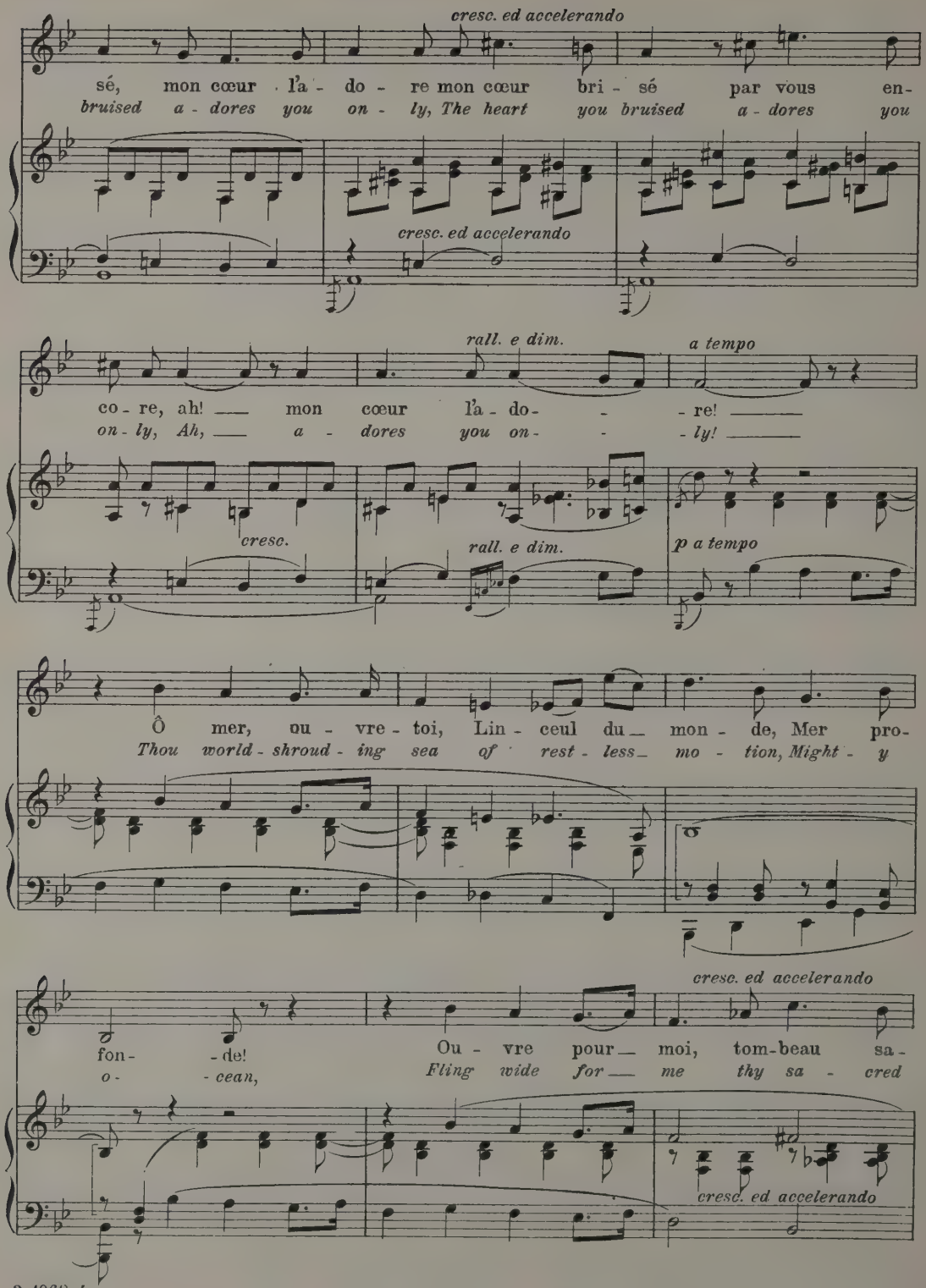
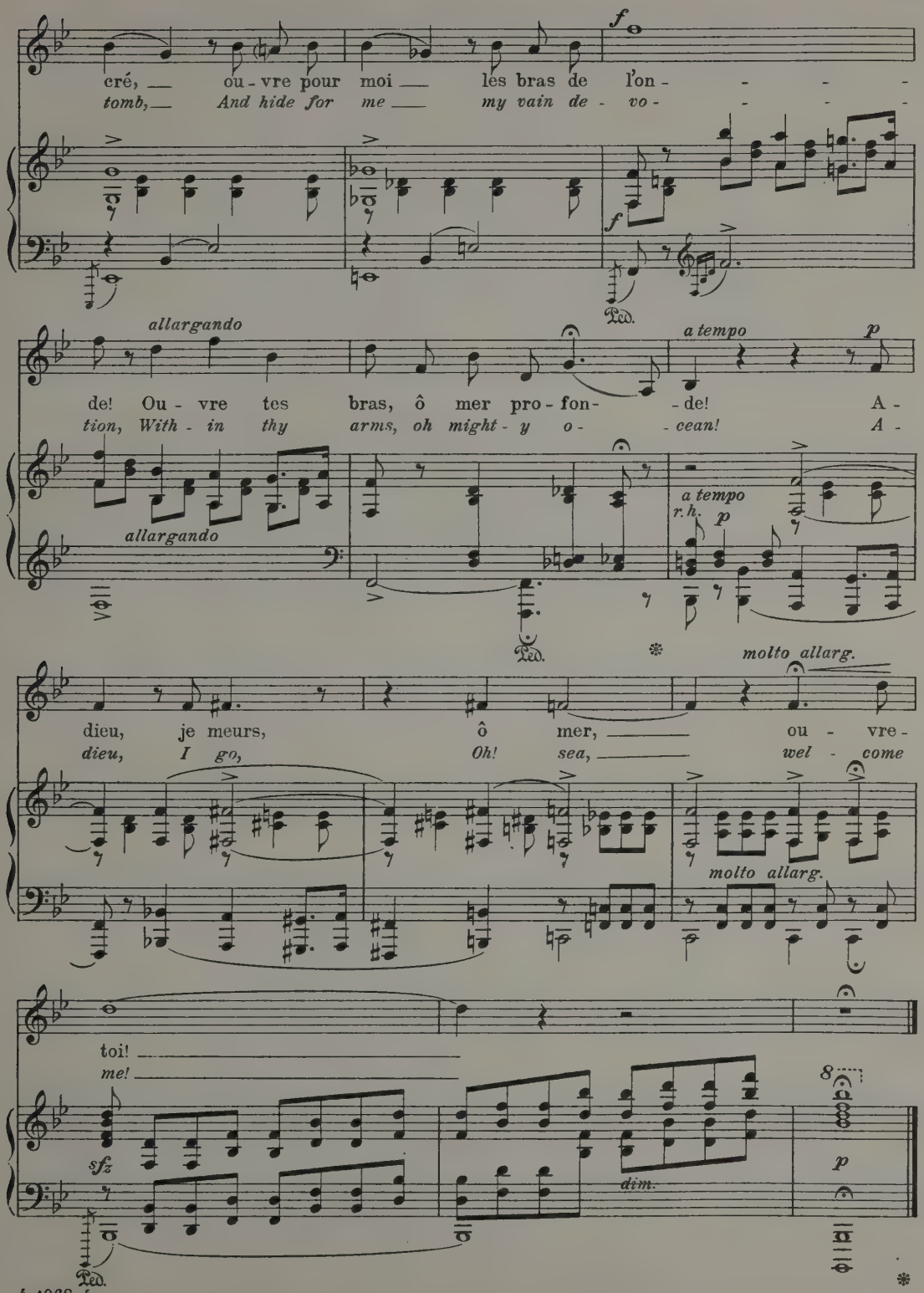
Medium


Prin - temps en - vo - lés, Heu-res trop brè- - ves!
For Spring-time has fled, too quick-ly van- - ish'd,
Où donc sont al - lès Mes pau-vres rê- - ves? Cher sou - ve -
Poor dreams, are ye dead, for-ev-er ban- - ish'd? The mem-'ry
nir, Loin-tain i - vres - se! Du pas - sé, voix en - chan - te -
fleet, the joy I cher - ish'd, The voice I lov'd, all with time have
res - se! Prê - te à mou - rir, Par vous en - co - re Mon cœur bri -
per - ish'd, Now death is sweet, for sad and lone - ly The heart you
p


cresc. ed accelerando
sé, mon cœur l'a - do - re mon cœur bri - sé par vous en-
bruised a - dores you on - ly, The heart you bruised a - dores you
cresc. ed accelerando
rall. e dim.
a tempo
co - re, ah! mon cœur l'a - do - re!
on - ly, Ah, a - dores you on - ly!
cresc.
rall. e dim.
p a tempo
Ô mer, ou - vre - toi, Lin - ceul du mon - de, Mer pro-
Thou world - shroud - ing sea of rest - less mo - tion, Might - y
cresc. ed accelerando
fon - de!
o - cean,
Ou - vre pour moi, tom-beau sa -
Fling wide for me thy sa - cred
cresc. ed accelerando


cré, ou - vre pour moi lés bras de l'on - - - -
tomb, And hide for me my vain de - vo - - - -
f
f
Ped.
allargando
de! Ou - vre tes bras, ô mer pro - fon - - de!
tion, With - in thy arms, oh might - y o - - cean!
allargando
a tempo
p
a tempo
r.h. p
Ped.
molto allarg.
dieu, je meurs, ô mer, ou - vre -
dieu, I go, Oh! sea, wel - come
molto allarg.
toi!
me!
sfz
dim.
8
p
Ped.

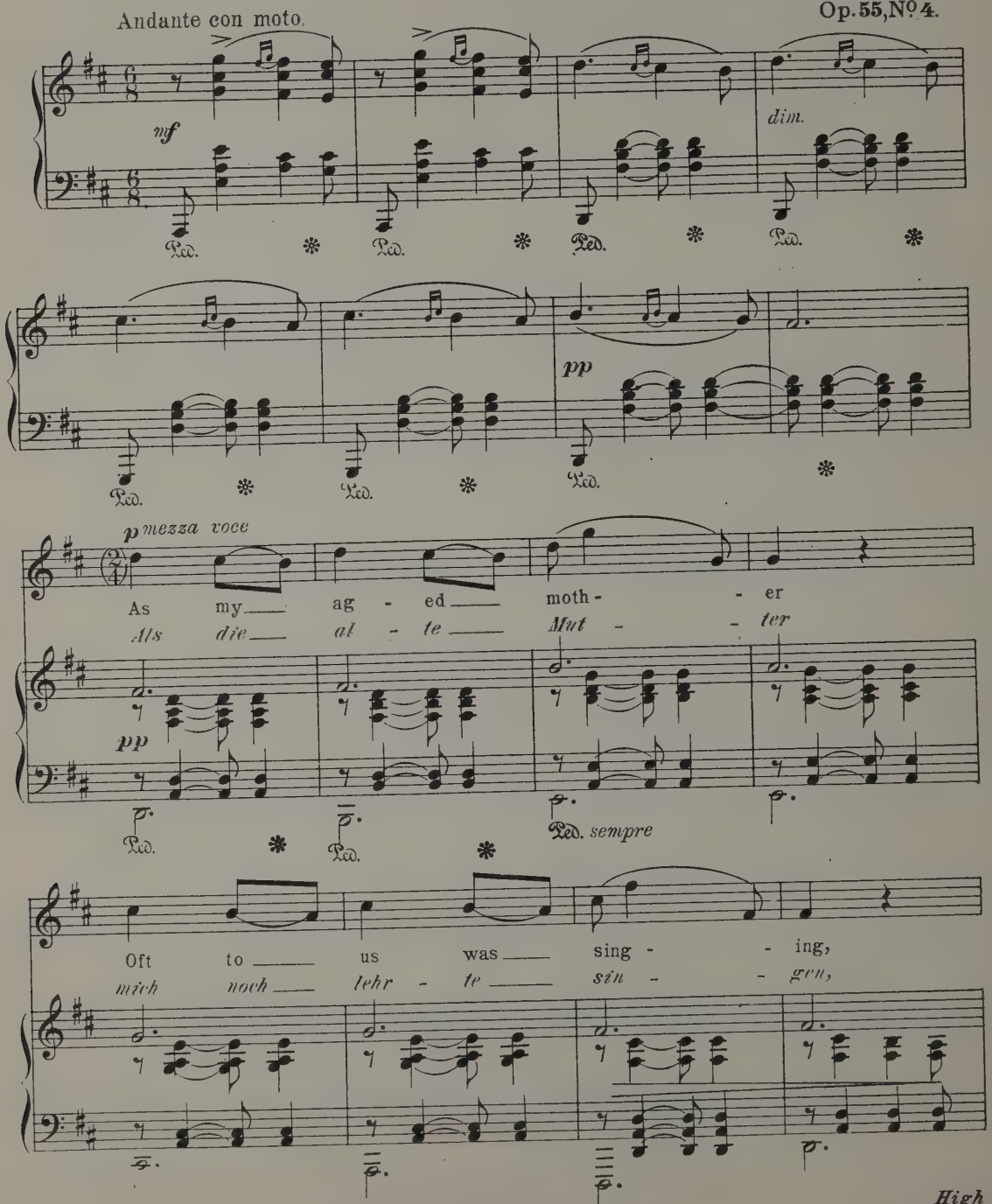
SONGS MY MOTHER TAUGHT ME

ALS DIE ALTE MUTTER

(From the Gipsy Melodies.)

ADOLF HEYDUK
English version by
George Cooper

ANTONIN DVORAK
Op. 55, No. 4.



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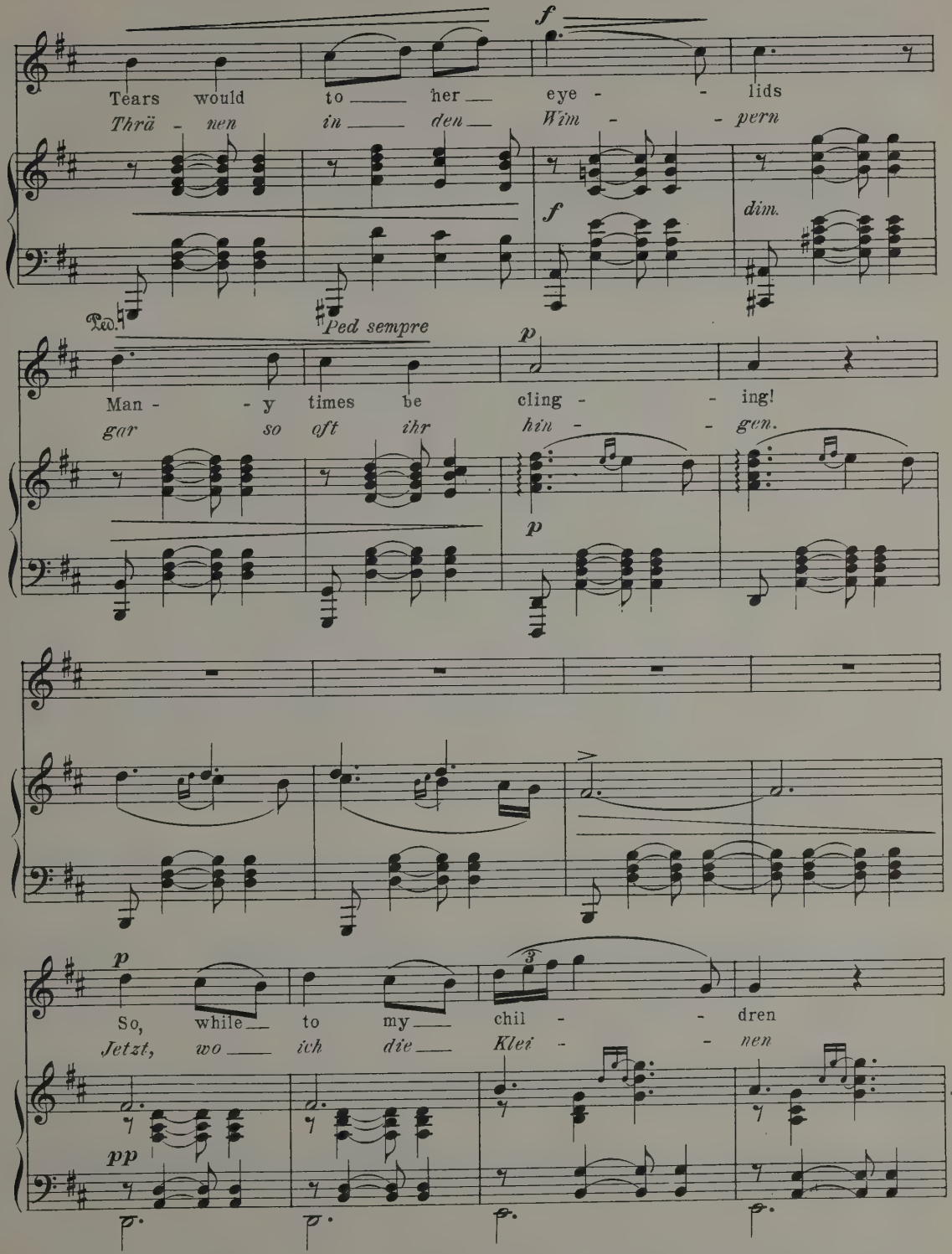
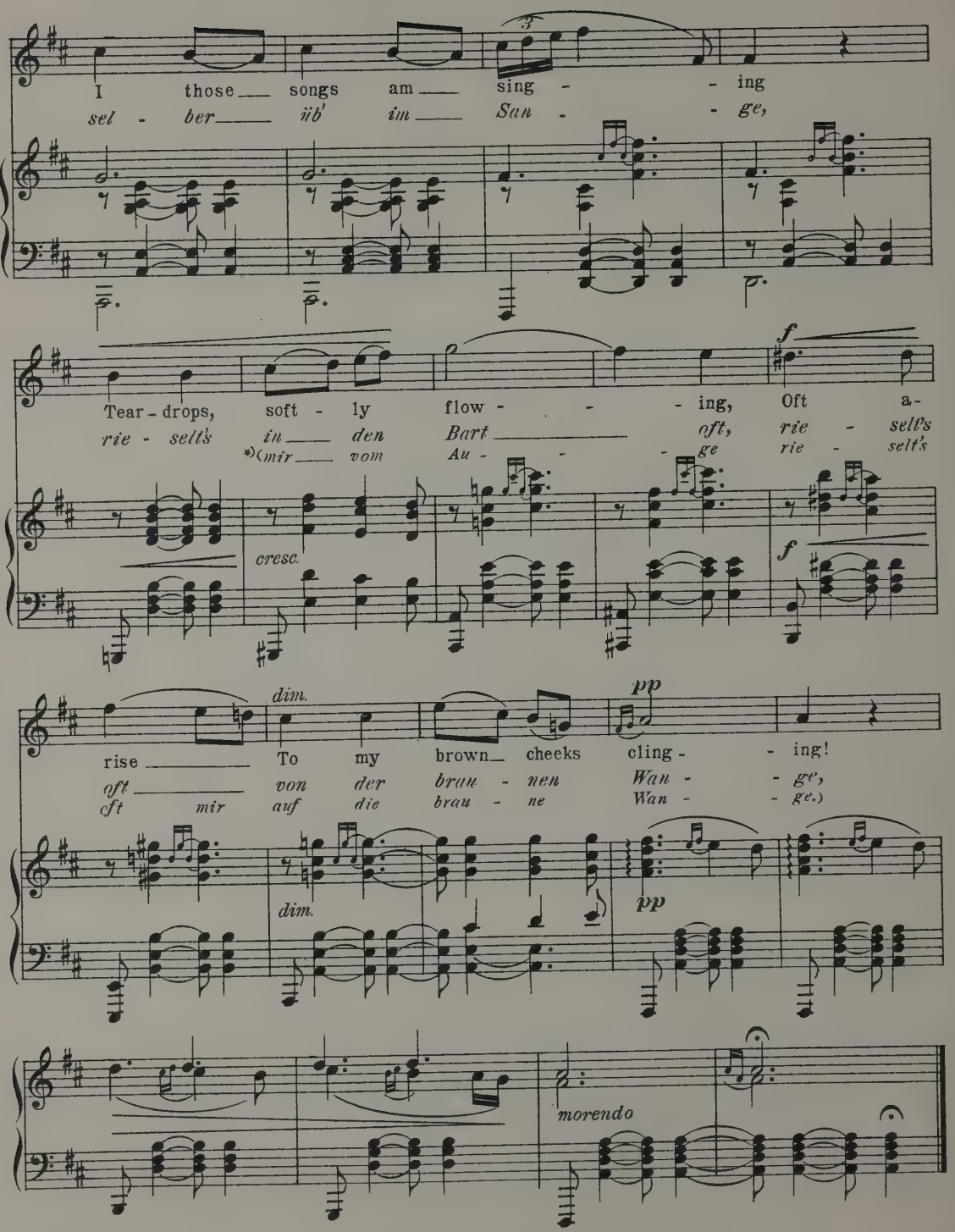
High


f
Tears would to her eye - lids
Thrä - nen in den Wim - pern
f
dim.
Ped. Ped sempre
p
Man - y times be cling - ing!
gar so oft ihr hin - gen.
p
p
So, while to my chil - dren
Jetzt, wo ich die Klei - nen
pp


I those songs am sing - ing
sel - ber üb' im San - ge,
Tear - drops, soft - ly flow - ing, Oft a-
rie - selt's in den Bart oft, rie - selt's
*)(mir vom Au - ge rie - selt's
cresc.
f
dim.
pp
rise To my brown cheeks cling - ing!
oft von der brau - nen Wan - ge,
oft mir auf die brau - ne Wan - ge.)
dim.
pp
morendo

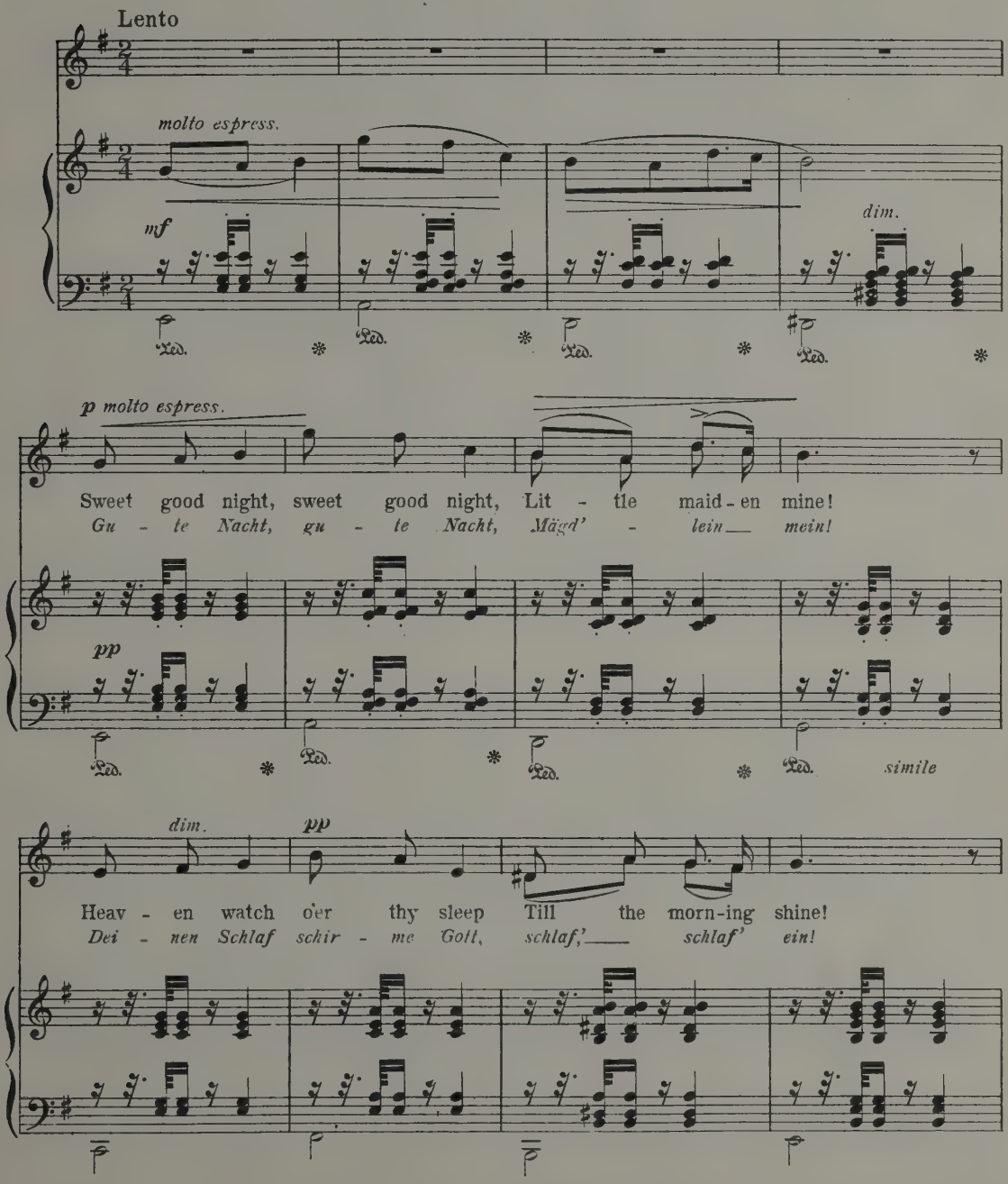
*) Alternative text

GOOD NIGHT

GUTE NACHT

English version by
George Cooper

ANTONIN DVORAK
Op.73, № 1.


Lento
molto espress.
mf
dim.
p molto espress.
Sweet good night, sweet good night, Lit - tle maid - en mine!
Gu - te Nacht, gu - te Nacht, Mägd' - lein mein!
pp
simile
dim.
pp
Heav - en watch o'er thy sleep Till the morn-ing shine!
Dei - nen Schlaf schir - me Gott, schlaf,' schlaf' ein!

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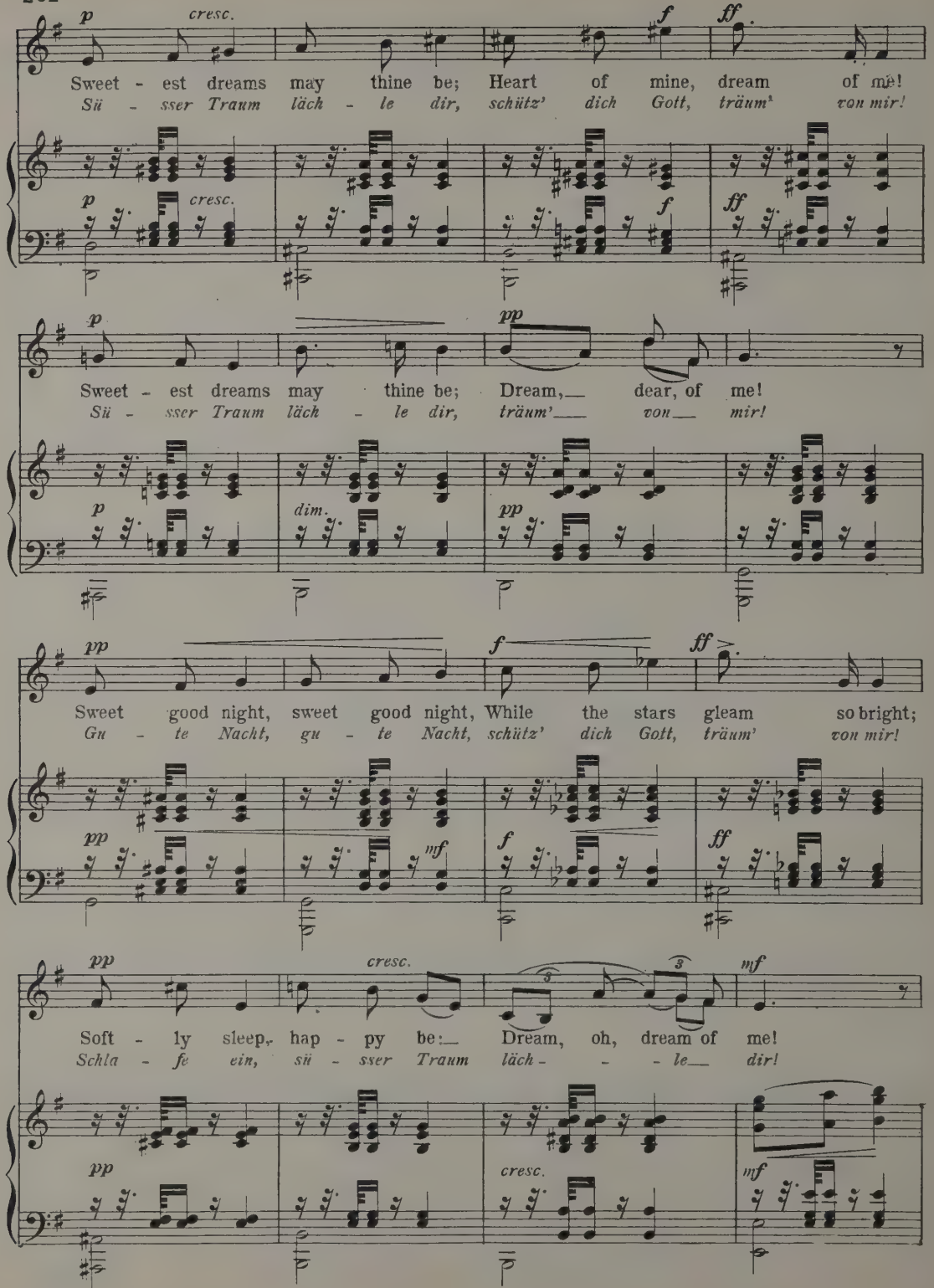
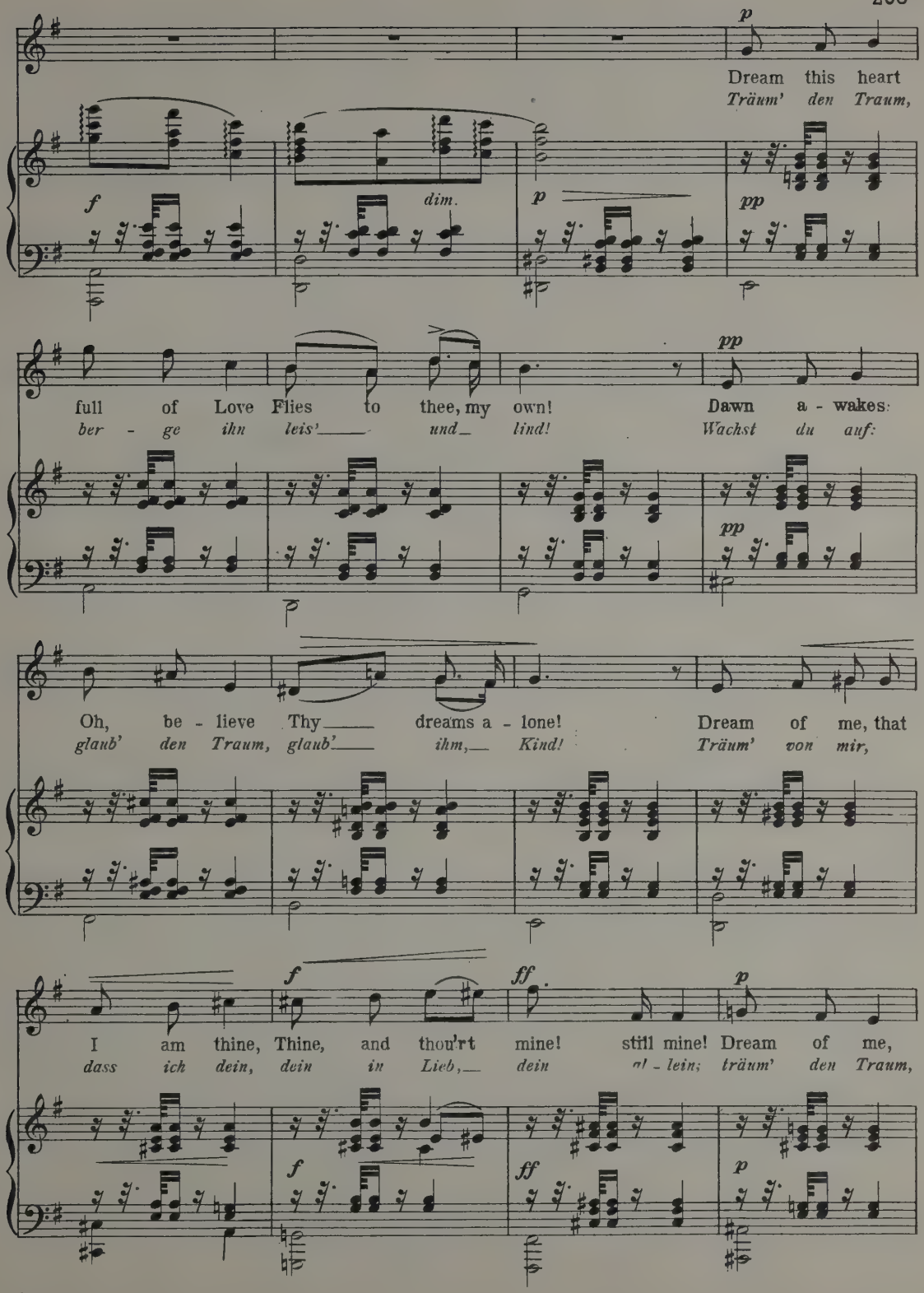
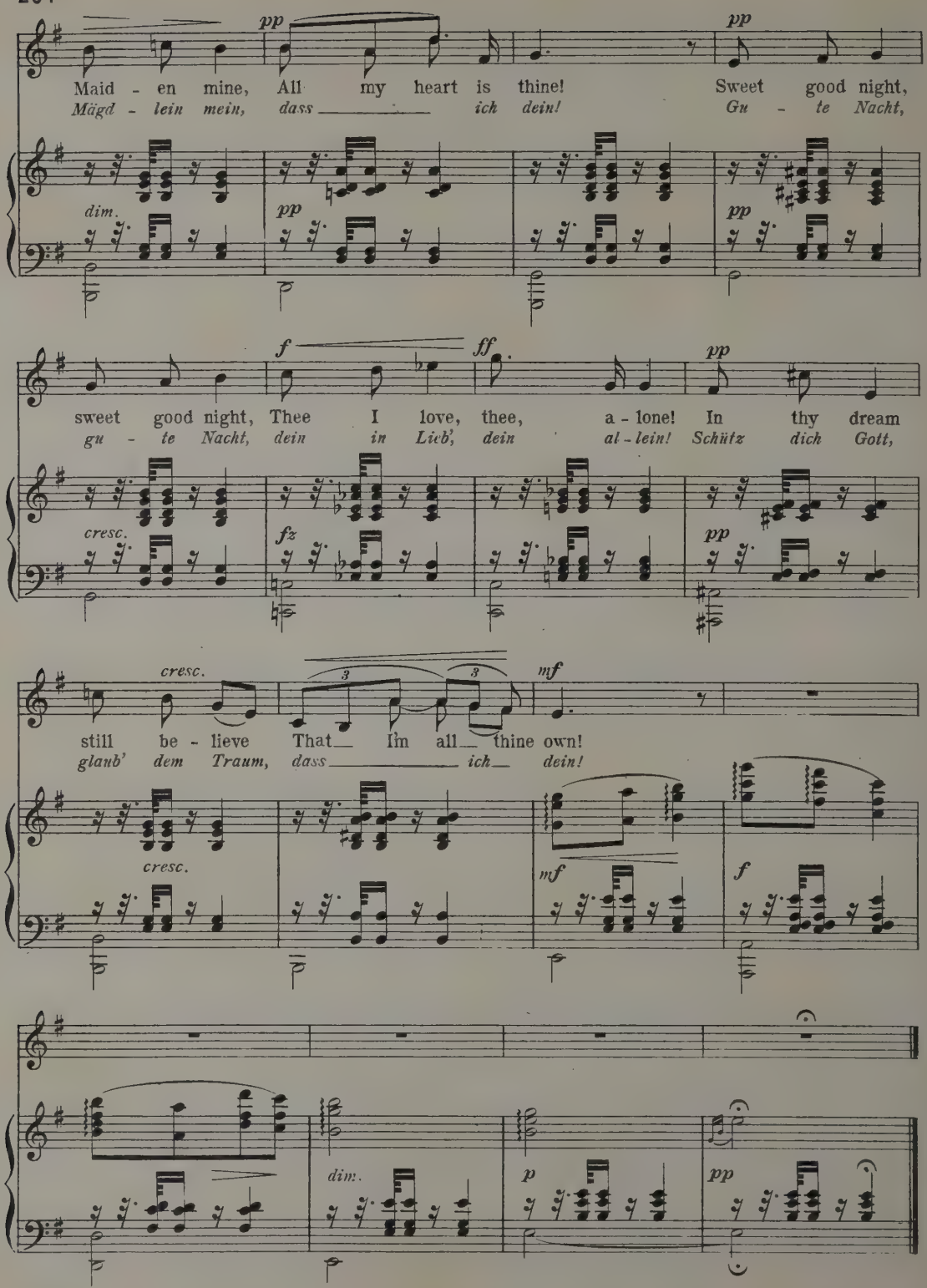

p cresc. f ff
Sweet - est dreams may thine be; Heart of mine, dream of me!
Sü - sser Traum läch - le dir, schütz' dich Gott, träum' von mir!
p cresc. f ff
p pp
Sweet - est dreams may thine be; Dream, dear, of me!
Sü - sser Traum läch - le dir, träum' von mir!
p dim. pp
pp f ff
Sweet good night, sweet good night, While the stars gleam so bright;
Gu - te Nacht, gu - te Nacht, schütz' dich Gott, träum' von mir!
pp mf f ff
pp cresc. mf
Soft - ly sleep, hap - py be: Dream, oh, dream of me!
Schla - fe ein, sü - sser Traum läch - - - le dir!
pp cresc. mf

p
Dream this heart
Träum' den Traum,
f
dim.
p
pp
full of Love Flies to thee, my own!
ber - ge ihn leis' und lind!
pp
Dawn a - wakes:
Wachst du auf:
pp
Oh, be - lieve Thy dreams a - lone!
glaub' den Traum, glaub' ihm, Kind!
Dream of me, that
Träum' von mir,
f
ff
p
I am thine, Thine, and thou'rt mine! still mine! Dream of me,
dass ich dein, dein in Lieb, dein al - lein; träum' den Traum,
f
ff
p


pp
Maid - en mine, All my heart is thine!
Mägd - lein mein, dass ich dein!
pp
Sweet good night,
Gu - te Nacht,
dim.
pp
pp
f
ff
pp
sweet good night, Thee I love, thee, a - lone! In thy dream
gu - te Nacht, dein in Lieb', dein al - lein! Schütz dich Gott,
cresc.
fz
pp
cresc.
mf
still be - lieve That I'm all thine own!
glaub' dem Traum, dass ich dein!
cresc.
mf
f
dim.
p
pp

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MUSIC.

FROM THE PAINTING BY ADOLPHE YVON.

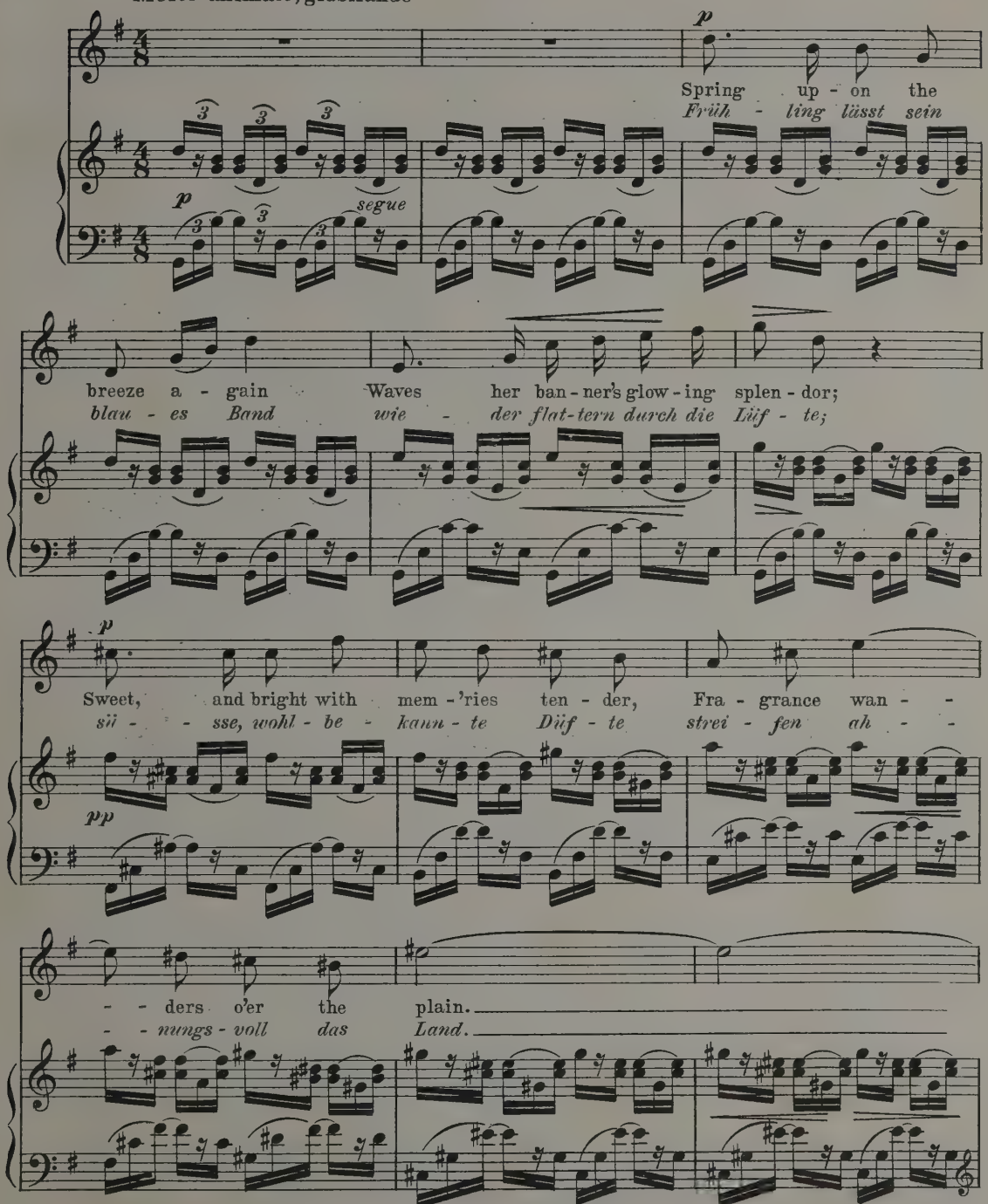
'TIS SPRING

ER IST'S

EDUARD MÖRIKE
English version by
George Cooper

HUGO WOLF

Molto animato, giubilando


p
Spring up - on the
Früh - ling lässt sein
segue
breeze a - gain
blau - es Band
Waves her ban - ner's glow - ing splen - dor;
wie - der flat - tern durch die Lüf - te;
p
Sweet, and bright with mem - 'ries ten - der, Fra - grance wan - -
sü - - sse, wohl - be - kann - te Düf - te strei - fen ah - -
pp
- - ders o'er the plain.
- - nungs - voll das Land.

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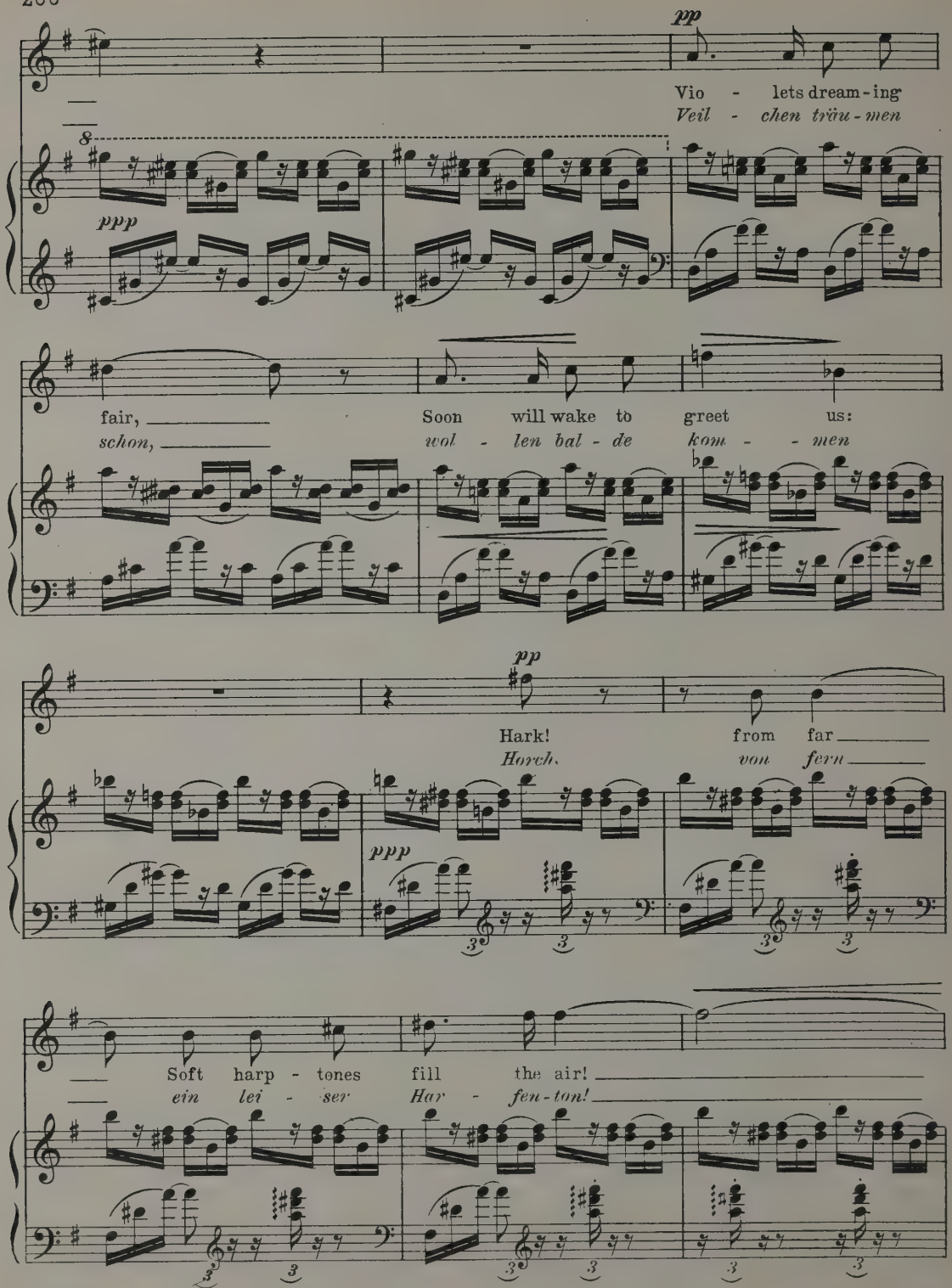
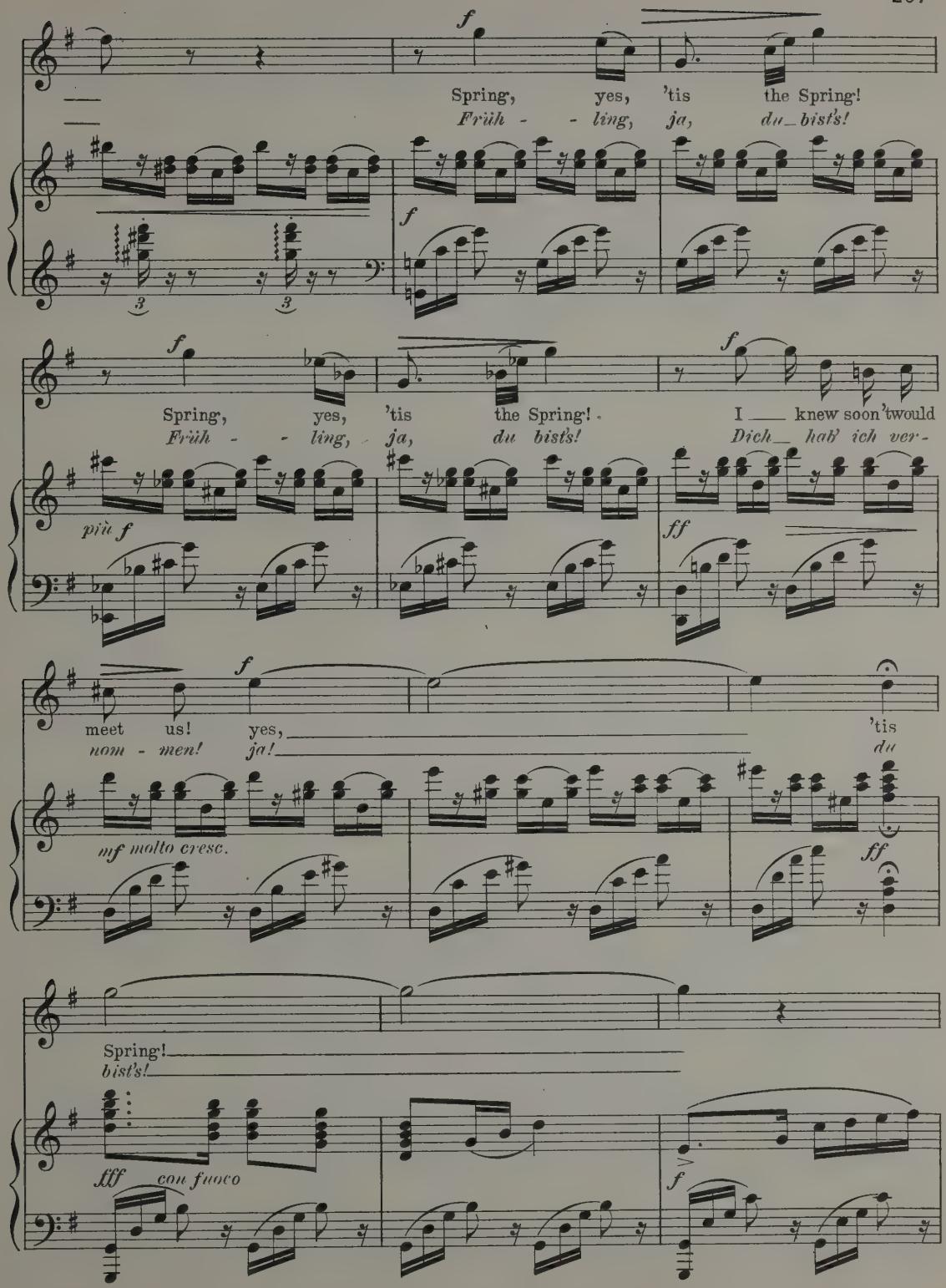
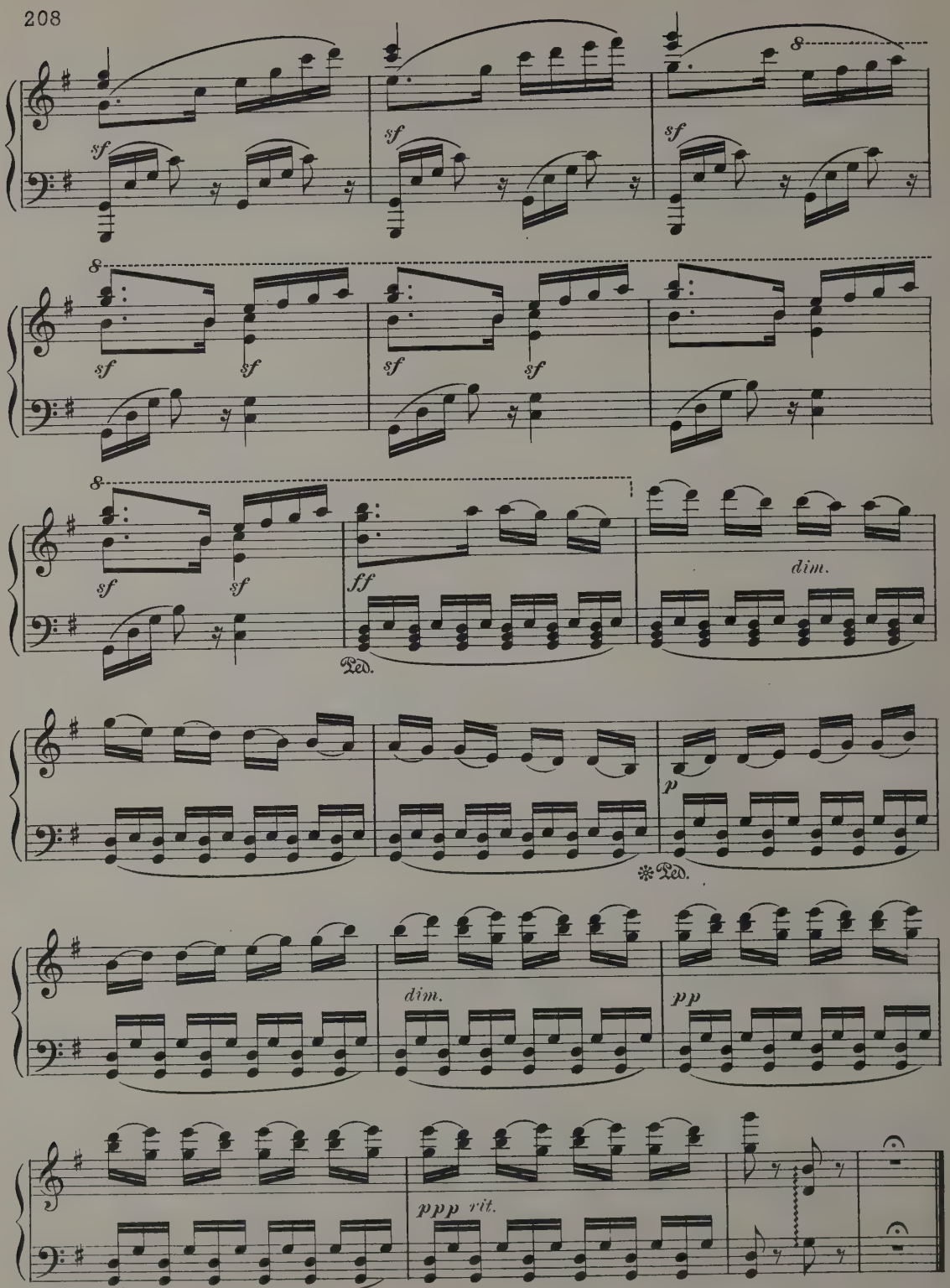
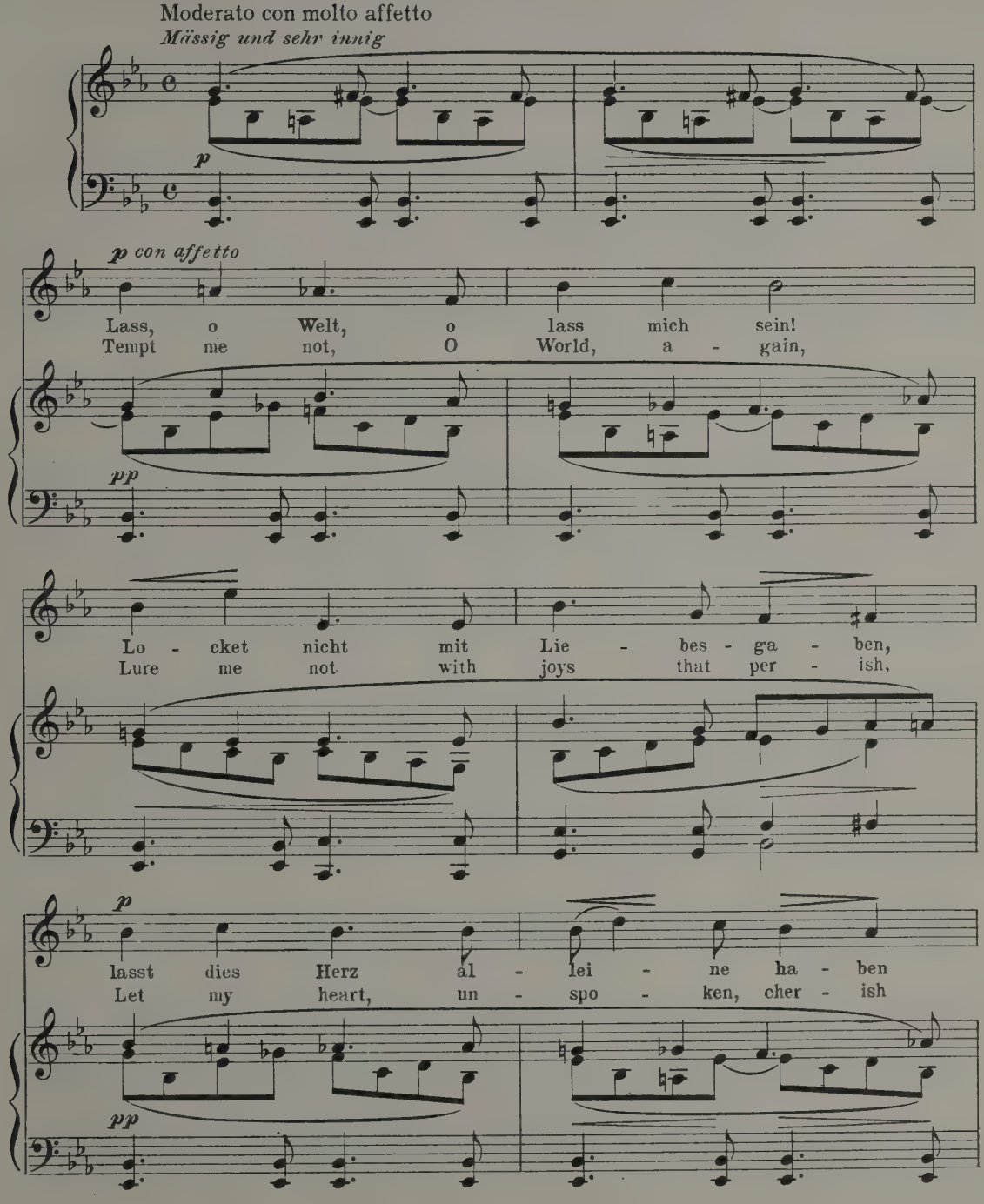

pp
Vio - lets dream-ing
Veil - chen träu-men
ppp
fair,
Soon will wake to greet us:
schon,
wol - len bal - de kom - - men
pp
Hark! from far
Horch, von fern
ppp
Soft harp - tones fill the air!
ein lei - ser Har - fen-ton!

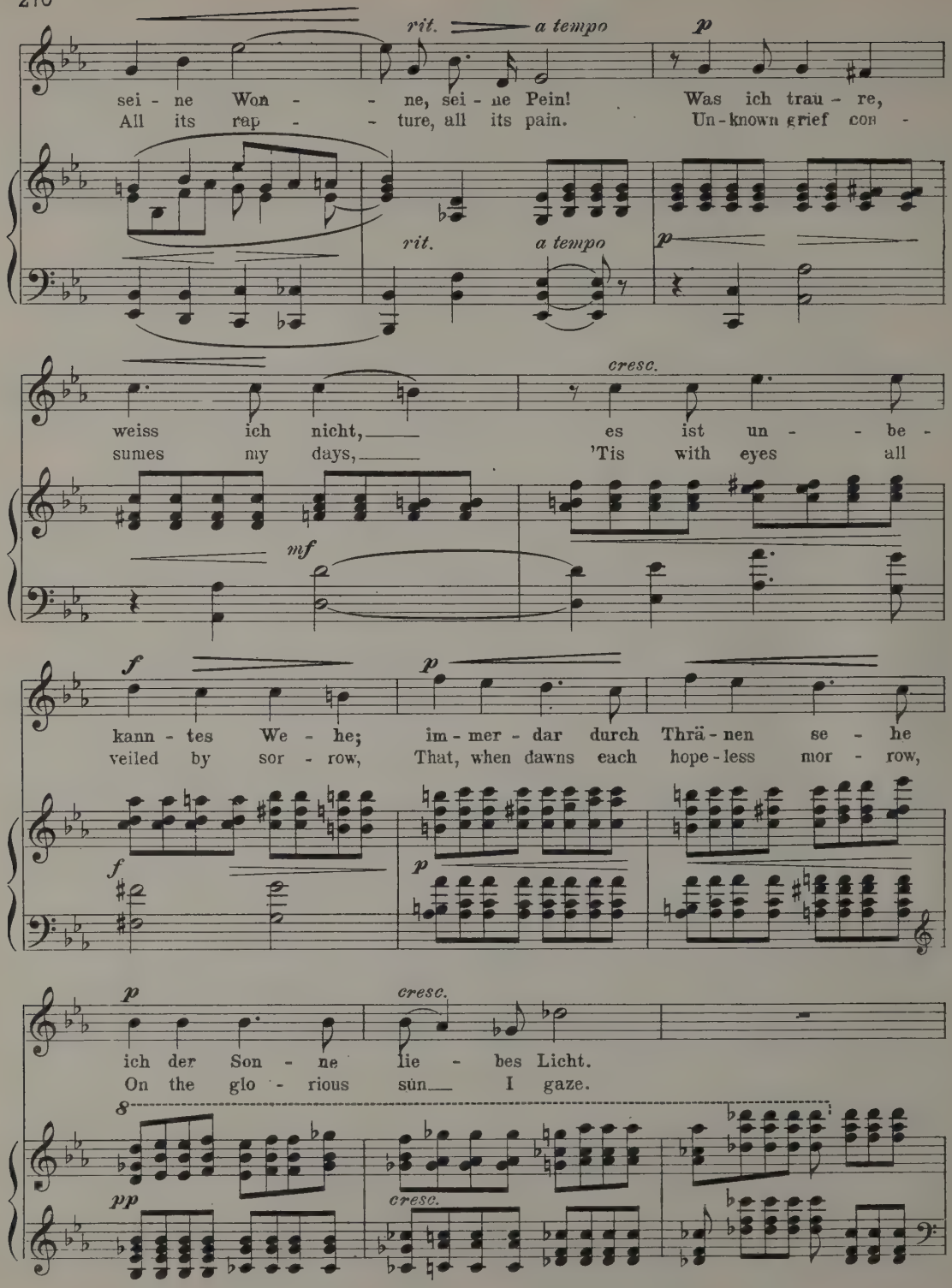
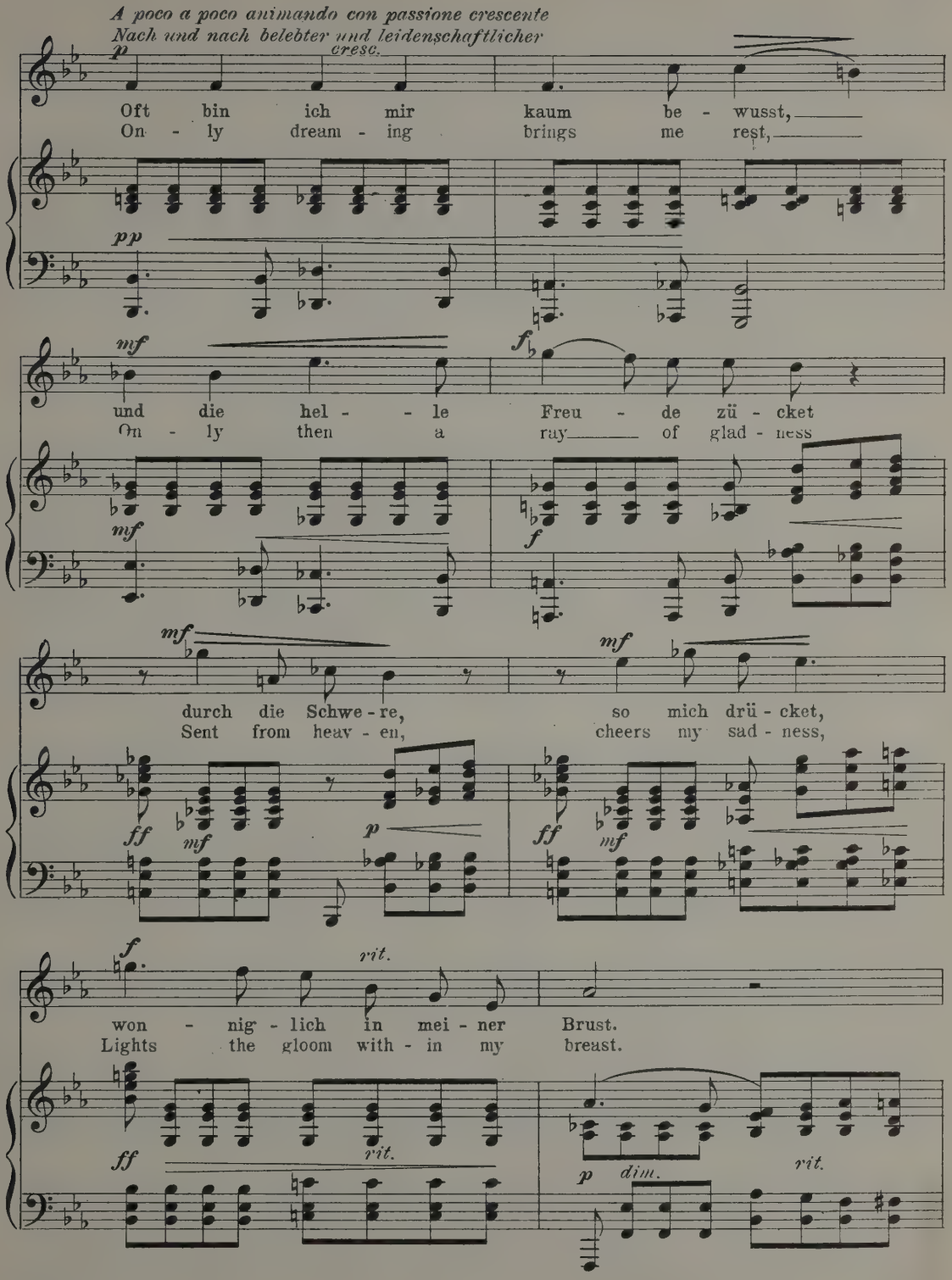

f
Spring, yes, 'tis the Spring!
Früh - - ling, ja, du_bist's!
f
f
Spring, yes, 'tis the Spring! I ___ knew soon 'twould
Früh - - ling, ja, du bist's! Dich_ hab' ich ver-
più f
ff
f
meet us! yes, 'tis
nom - men! ja! du
mf molto cresc.
ff
Spring!
bist's!
fff con fuoco
f

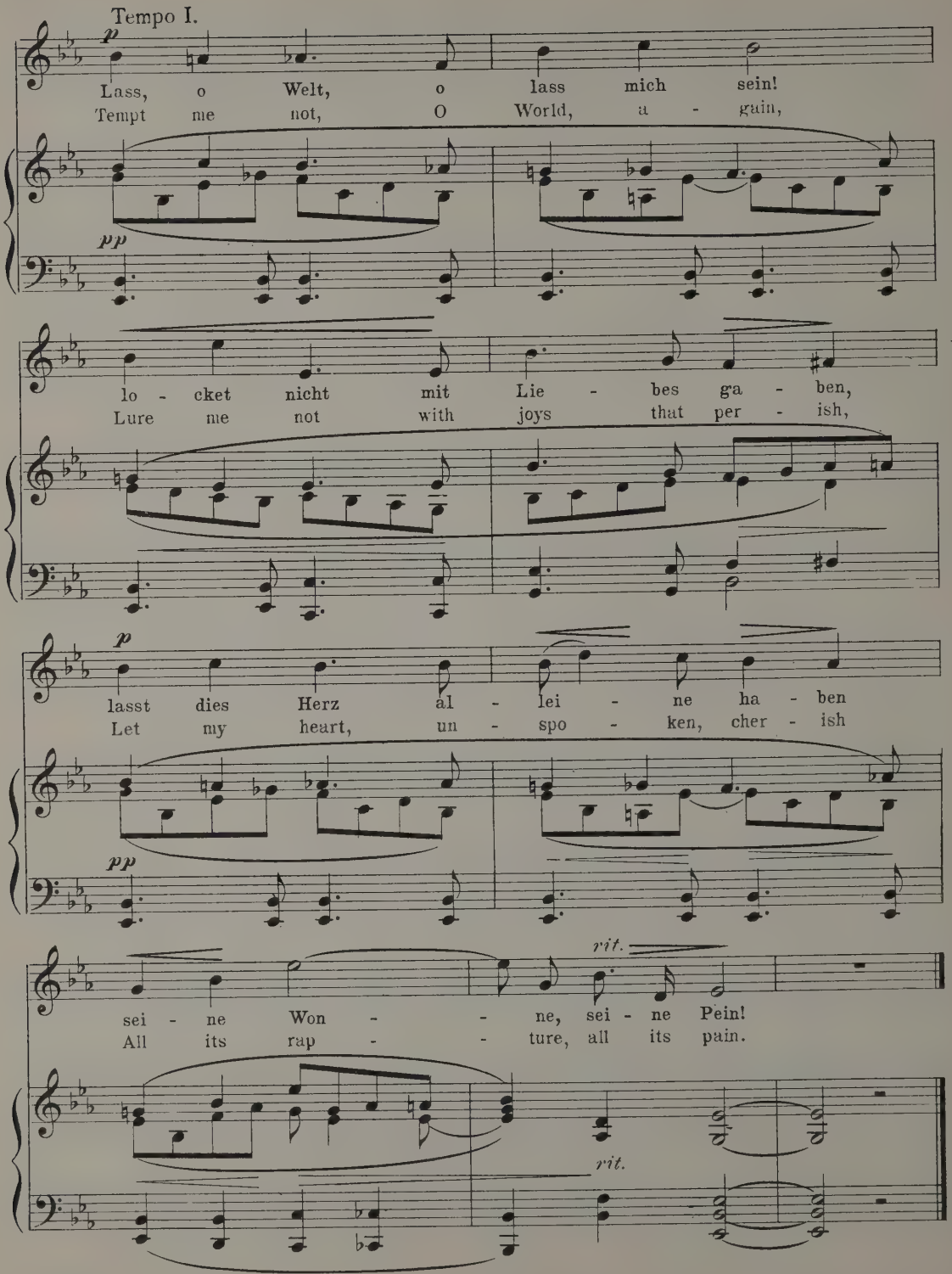

8
sf
sf
sf
8
sf
sf
sf
sf
sf
sf
8
sf
sf
ff
dim.
Ped.
p
Ped.
dim.
pp
ppp rit.

VERBORGENHEIT

SECRECY

EDUARD MÖRIKE — HUGO WOLF

Moderato con molto affetto
Mässig und sehr innig
p
p con affetto
Lass, o Welt, o lass mich sein!
Tempt me not, O World, a - gain,
pp
Lo - cket nicht mit Lie - bes - ga - ben,
Lure me not with joys that per - ish,
p
lasst dies Herz al - lei - ne ha - ben
Let my heart, un - spo - ken, cher - ish
pp


rit.
a tempo
p
sei - ne Won - - ne, sei - ne Pein!
All its rap - - ture, all its pain.
Was ich trau - re,
Un-known grief con -
rit.
a tempo
p
cresc.
weiss ich nicht,
sumes my days,
es ist un - - be -
'Tis with eyes all
mf
f
p
kann - tes We - he;
veiled by sor - row,
im - mer - dar durch Thrä - nen se - he
That, when dawns each hope-less mor - row,
f
p
p
cresc.
ich der Son - ne lie - bes Licht.
On the glo - rious sun I gaze.
8
pp
cresc.

A poco a poco animando con passione crescente
Nach und nach belebter und leidenschaftlicher
cresc.
Oft bin ich mir kaum be - wusst,
On - ly dream - ing brings me rest,
und die hel - - le Freu - de zü - cket
On - ly then a ray of glad - ness
durch die Schwe - re, so mich drü - cket,
Sent from heav - en, cheers my sad - ness,
won - nig - lich in mei - ner Brust.
Lights the gloom with - in my breast.
rit.
dim.

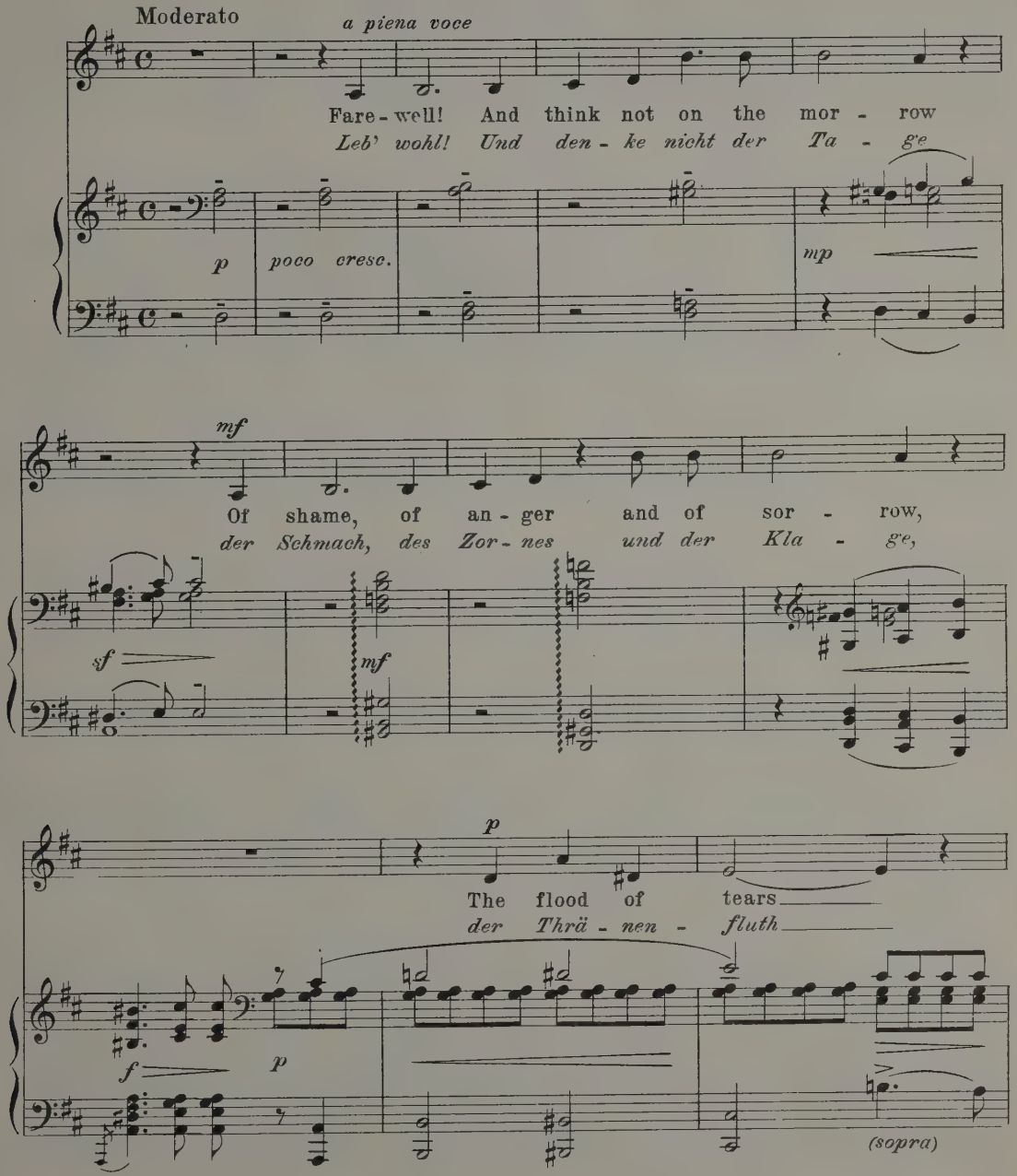

Tempo I.
p
Lass, o Welt, o lass mich sein!
Tempt me not, O World, a - gain,
pp
lo - cket nicht mit Lie - bes ga - ben,
Lure me not with joys that per - ish,
p
lasst dies Herz al - lei - ne ha - ben
Let my heart, un - spo - ken, cher - ish
pp
rit.
sei - ne Won - - ne, sei - ne Pein!
All its rap - - ture, all its pain.
rit.

FAREWELL!

LEBEWOHL!

From the Russian of
N. NEKRASOBA
German version by
G. Löwenthal
English version by
Edith Tillotson

P. TSCHAIKOWSKY
Op. 60, No 8.



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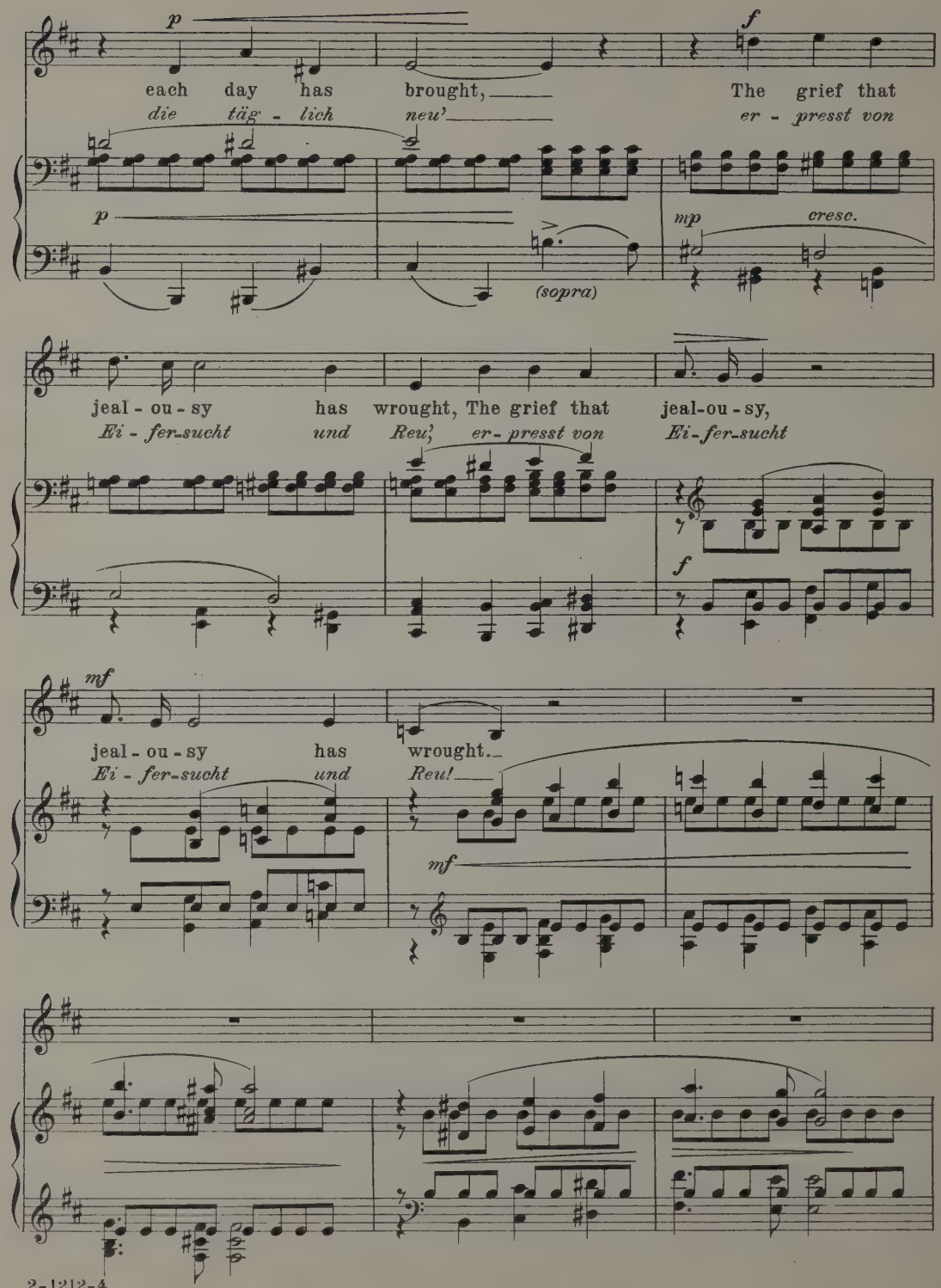
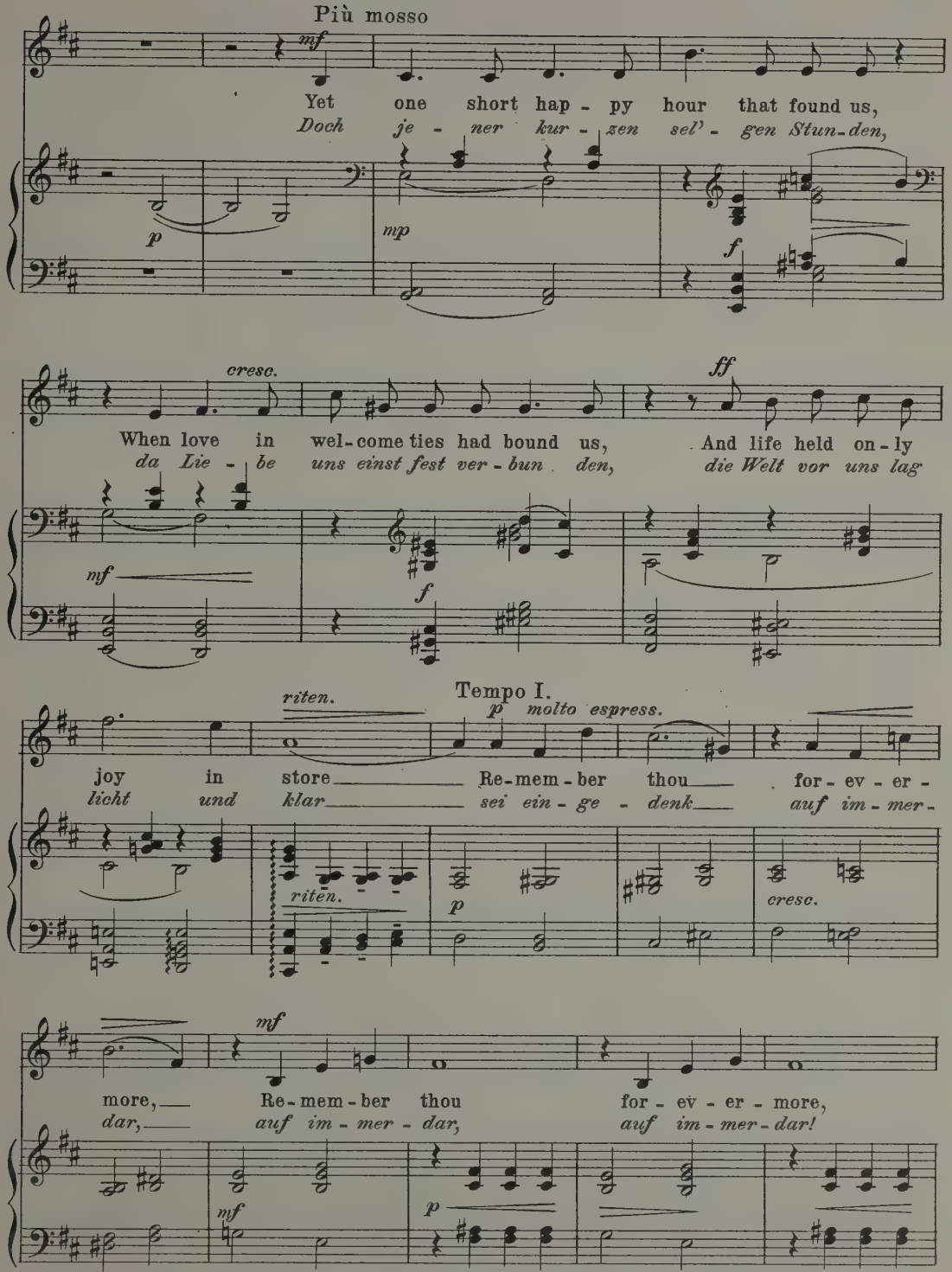
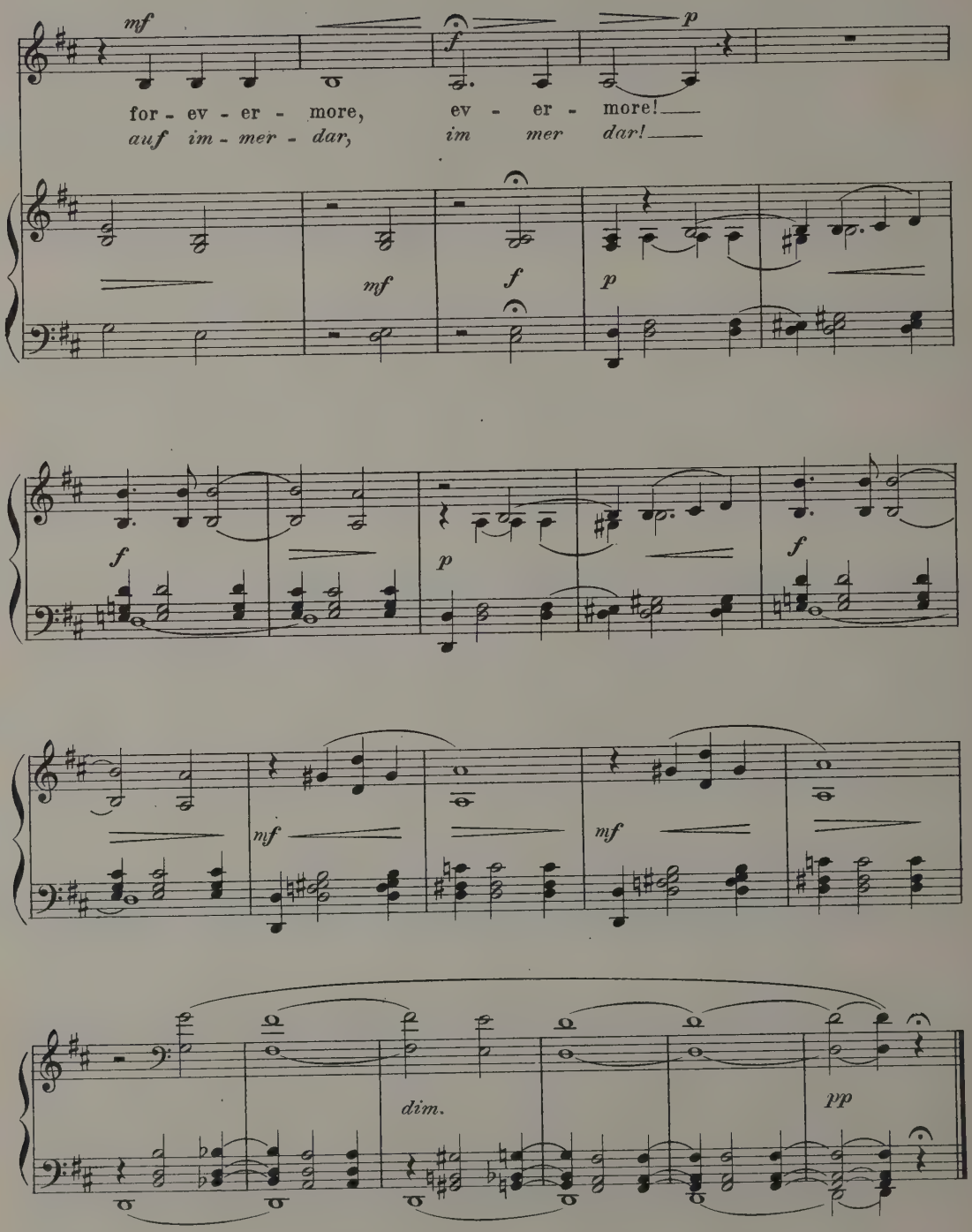

p
each day has brought,
die täg - lich neu'
f
The grief that
er - presst von
p
(sopra)
mp cresc.
jeal - ou - sy has wrought, The grief that jeal-ou - sy,
Ei - fer-sucht und Reu', er - presst von Ei - fer-sucht
f
mf
jeal - ou - sy has wrought.
Ei - fer-sucht und Reu!
mf


Più mosso
mf
Yet one short hap - py hour that found us,
Doch je - ner kur - zen sel' - gen Stun-den,
p
mp
f
cresc.
ff
When love in wel-come ties had bound us,
And life held on - ly
da Lie - be uns einst fest ver - bun den,
die Welt vor uns lag
mf
f
riten.
Tempo I.
p molto espress.
joy in store Re-mem - ber thou for - ev - er -
licht und klar sei ein - ge - denk auf im - mer -
riten.
p
cresc.
mf
more, Re - mem - ber thou for - ev - er - more,
dar, auf im - mer - dar, auf im - mer - dar!
mf
p


mf
f
p
for - ev - er - more, ev - er - more!
auf im - mer - dar, im mer dar!
mf
f
p
f
p
f
mf
mf
dim.
pp

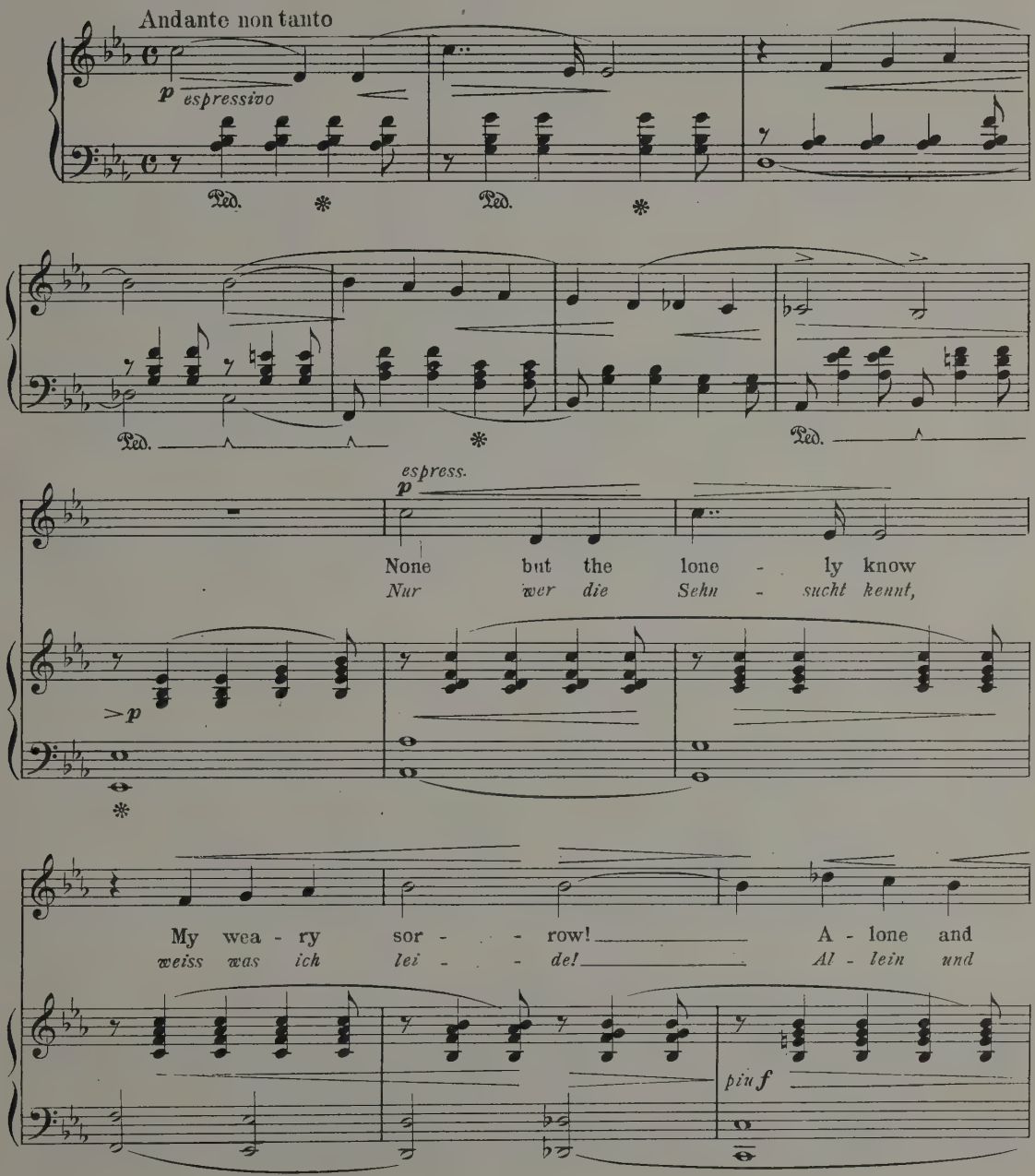
NONE BUT THE LONELY KNOW

NUR WER DIE SEHNSUCHT KENNT

JOHANN WOLFGANG von GOETHE

English version by
George Cooper

PIOTR ILYITCH TSCHAÏKOWSKY
Op. 6, No 6.



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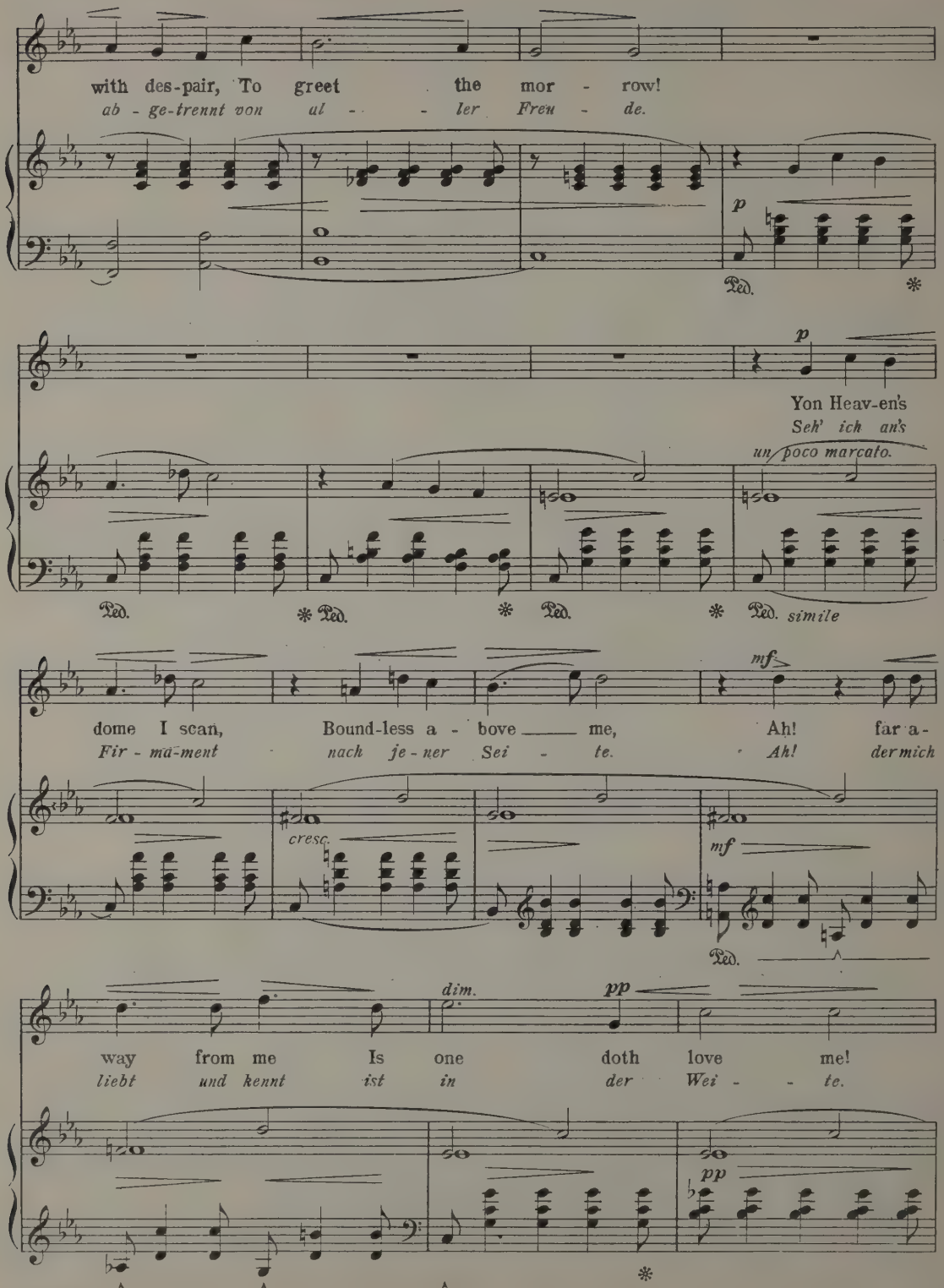
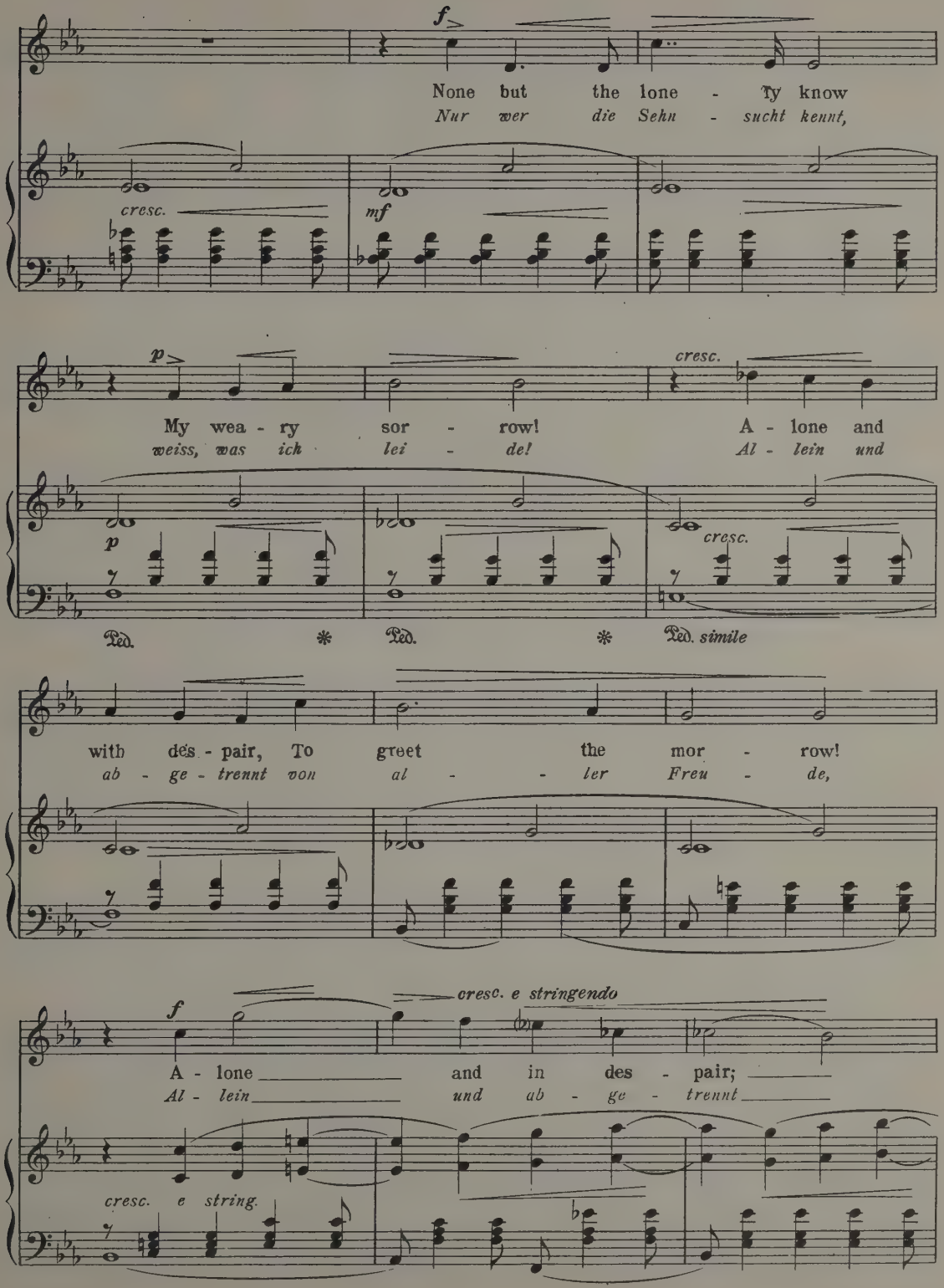
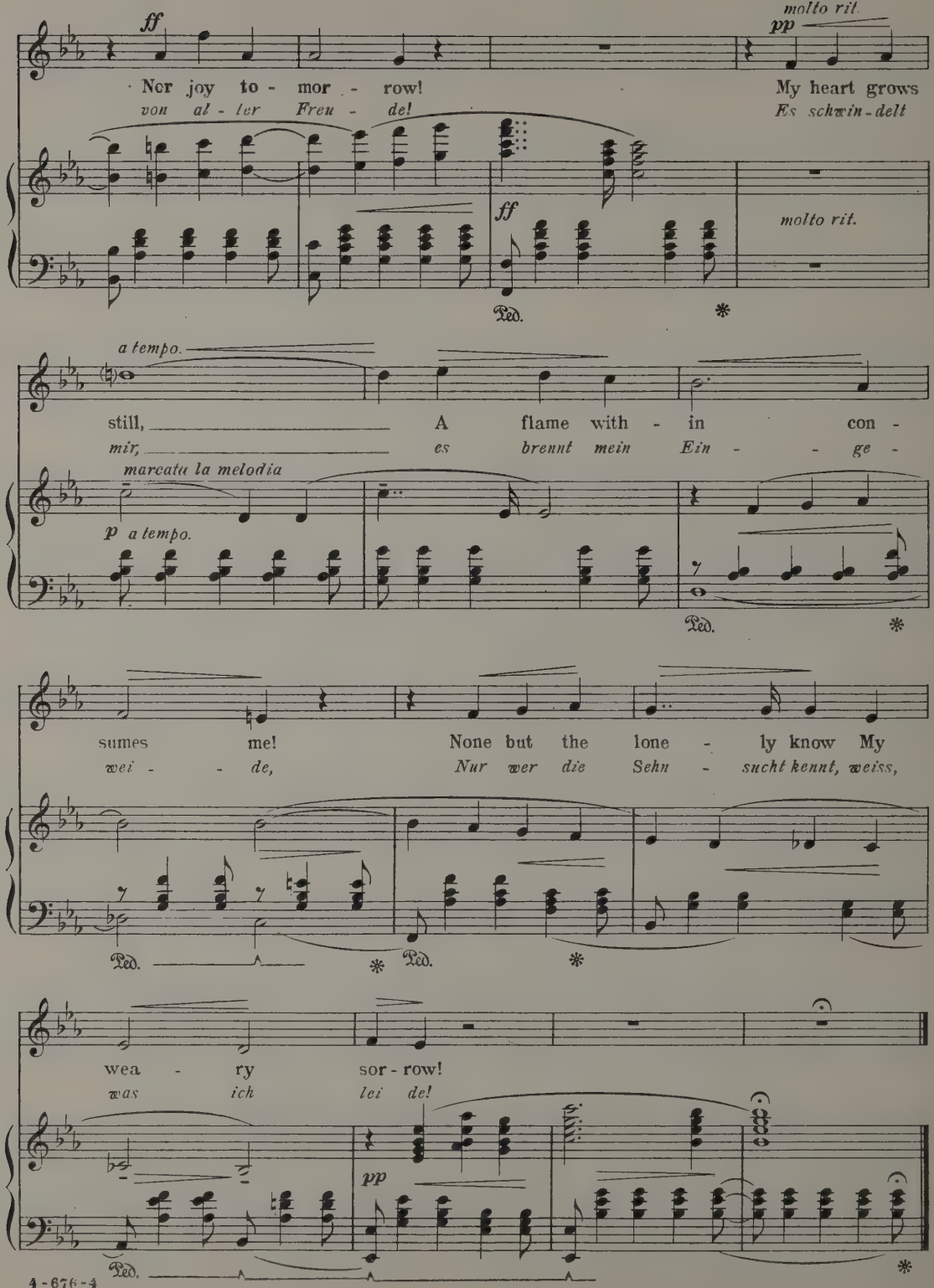

with des-pair, To greet the mor - row!
ab - ge-trennt von al - - - ler Freu - de.
p
Ped. *
p
Yon Heav-en's
Seh' ich an's
un poco marcato.
Ped. * Ped. * Ped. * Ped. simile
mf
dome I scan, Bound-less a - bove me, Ah! far a-
Fir - ma-ment nach je - ner Sei - te. Ah! der mich
cresc.
mf
Ped.
dim.
pp
way from me Is one doth love me!
liebt und kennt ist in der Wei - - te.
pp
*

f
None but the lone - ly know
Nur wer die Sehn - sucht kennt,
cresc.
mf
p
My wea - ry sor - row!
weiss, was ich lei - de!
cresc.
A - lone and
Al - lein und
p
cresc.
Ped. * Ped. * Ped. simile
with des - pair, To greet the mor - row!
ab - ge - trennt von al - - ler Freu - de,
f
cresc. e stringendo
A - lone and in des - pair;
Al - lein und ab - ge - trennt
cresc. e string.

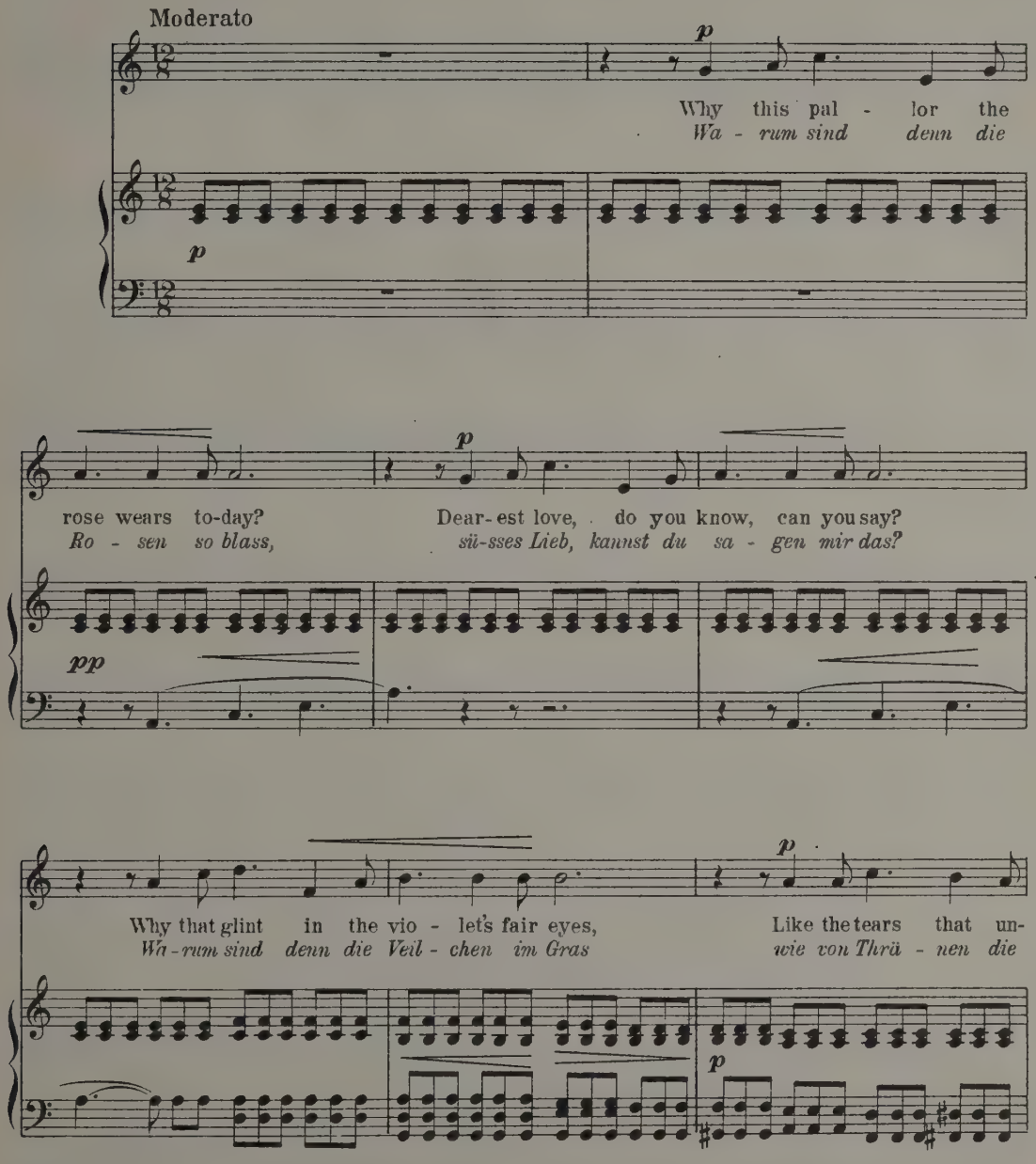

ff
molto rit.
pp
Nor joy to - mor - row!
von al - ter Freu - de!
My heart grows
Es schwin - delt
ff
molto rit.
Ped.
*
a tempo.
still,
mir,
A flame with - in con -
es brennt mein Ein - - ge -
marcatu la melodia
p a tempo.
Ped.
*
sumes me!
wei - - de,
None but the lone - ly know My
Nur wer die Sehn - sucht kennt, weiss,
Ped.
*
Ped.
*
wea - ry sor - row!
was ich lei de!
pp
Ped.
*

WHY?

WARUM?

English version by
Edith Tillotson

P. TSCHAÏKOWSKY


Moderato
p
Why this pal - lor the
Wa - rum sind denn die
p
rose wears to-day?
Ro - sen so blass,
p
Dear-est love, do you know, can you say?
sü-sses Lieb, kannst du sa - gen mir das?
pp
Why that glint in the vio - let's fair eyes,
Wa-rum sind denn die Veil - chen im Gras
p
Like the tears that un-
wie von Thrä - nen die
p

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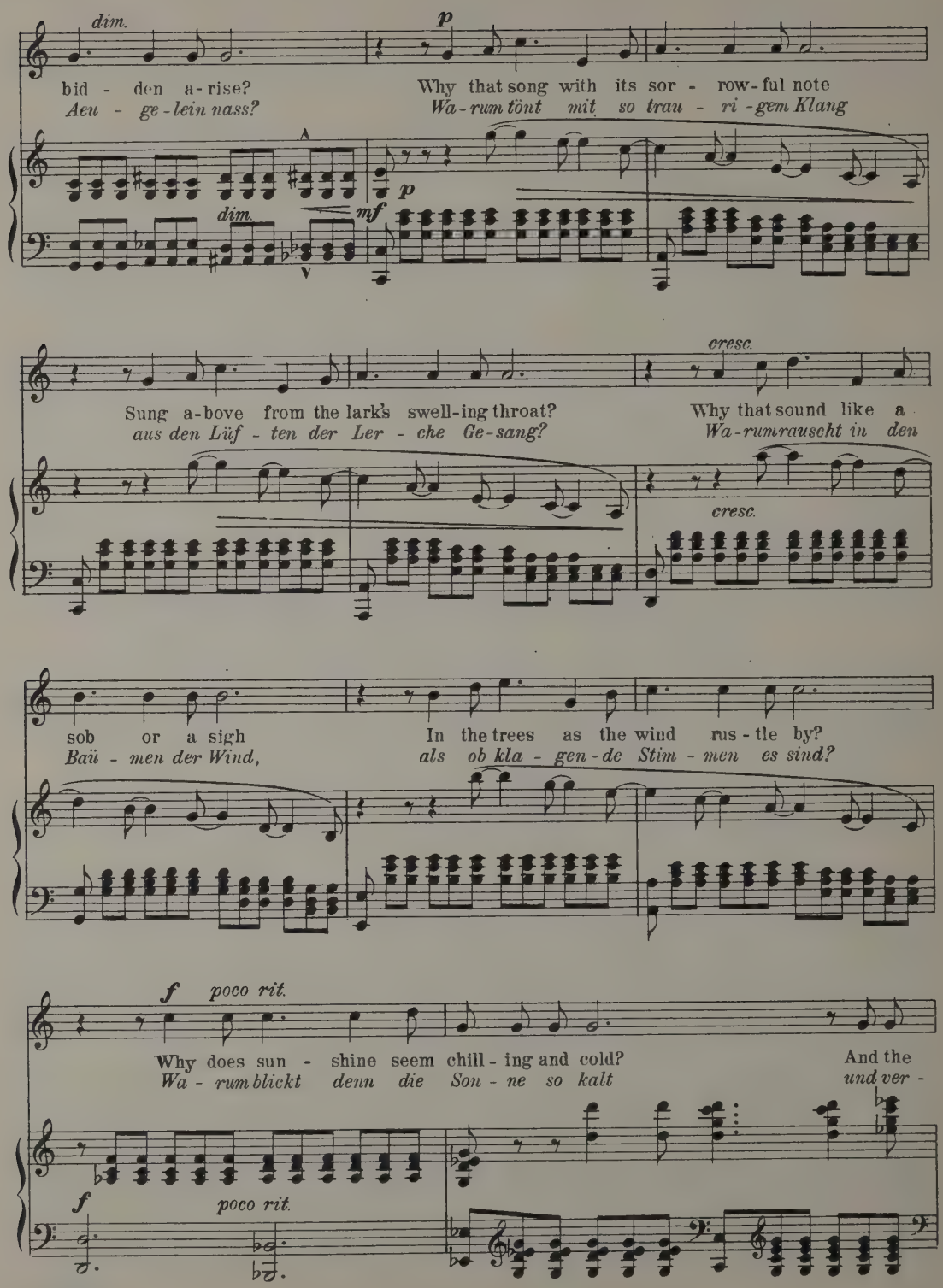
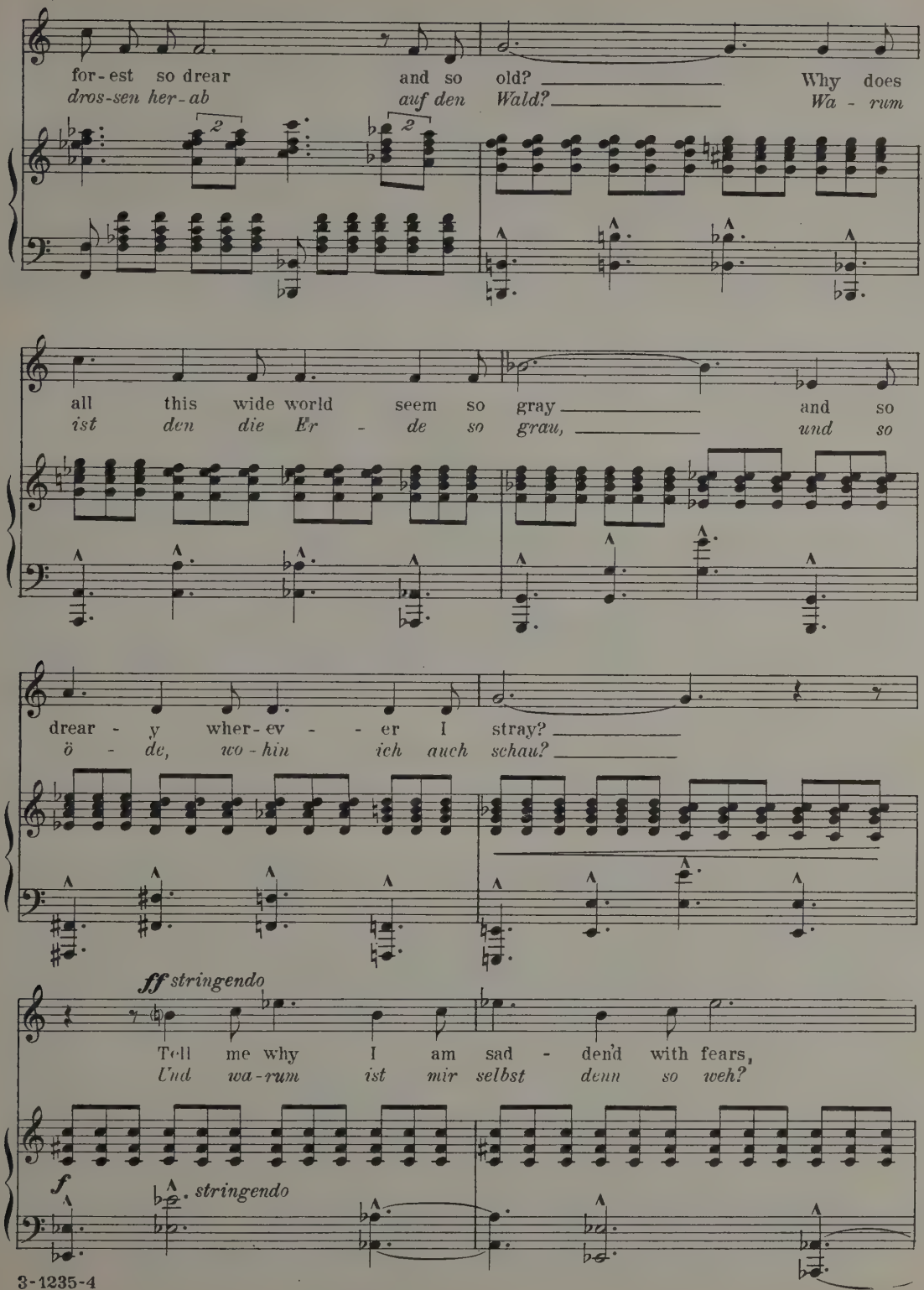
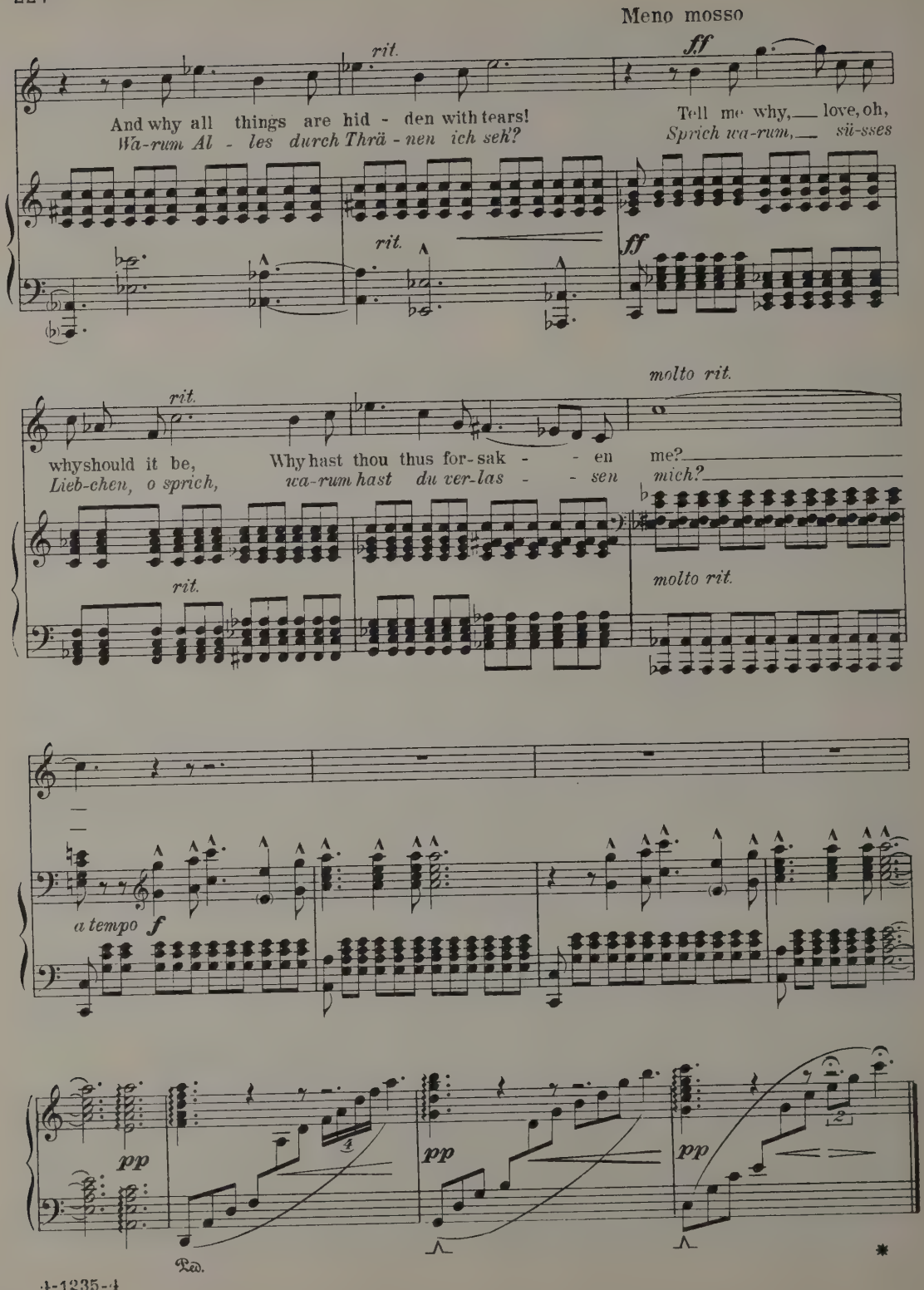
Medium
(Orig. D)


dim.
p
bid - den a-rise?
Aeu - ge-lein nass?
Why that song with its sor - row-ful note
Wa-rum tönt mit so trau - ri-gem Klang
dim.
mf
p
cresc.
Sung a-bove from the lark's swell-ing throat?
aus den Lüf - ten der Ler - che Ge-sang?
Why that sound like a
Wa-rumrauscht in den
cresc.
sob or a sigh
Baü - men der Wind,
In the trees as the wind rus - tle by?
als ob kla - gen-de Stim - men es sind?
f poco rit.
Why does sun - shine seem chill - ing and cold?
Wa - rum blickt denn die Son - ne so kalt
And the
und ver -
f
poco rit.


for-est so drear and so old? Why does
dros-sen her-ab auf den Wald? Wa - rum
all this wide world seem so gray and so
ist den die Er - de so grau, und so
drear - y wher-ev - er I stray?
ö - de, wo-hin ich auch schau?
ff stringendo
Tell me why I am sad - den'd with fears,
Und wa-rum ist mir selbst denn so weh?
f stringendo

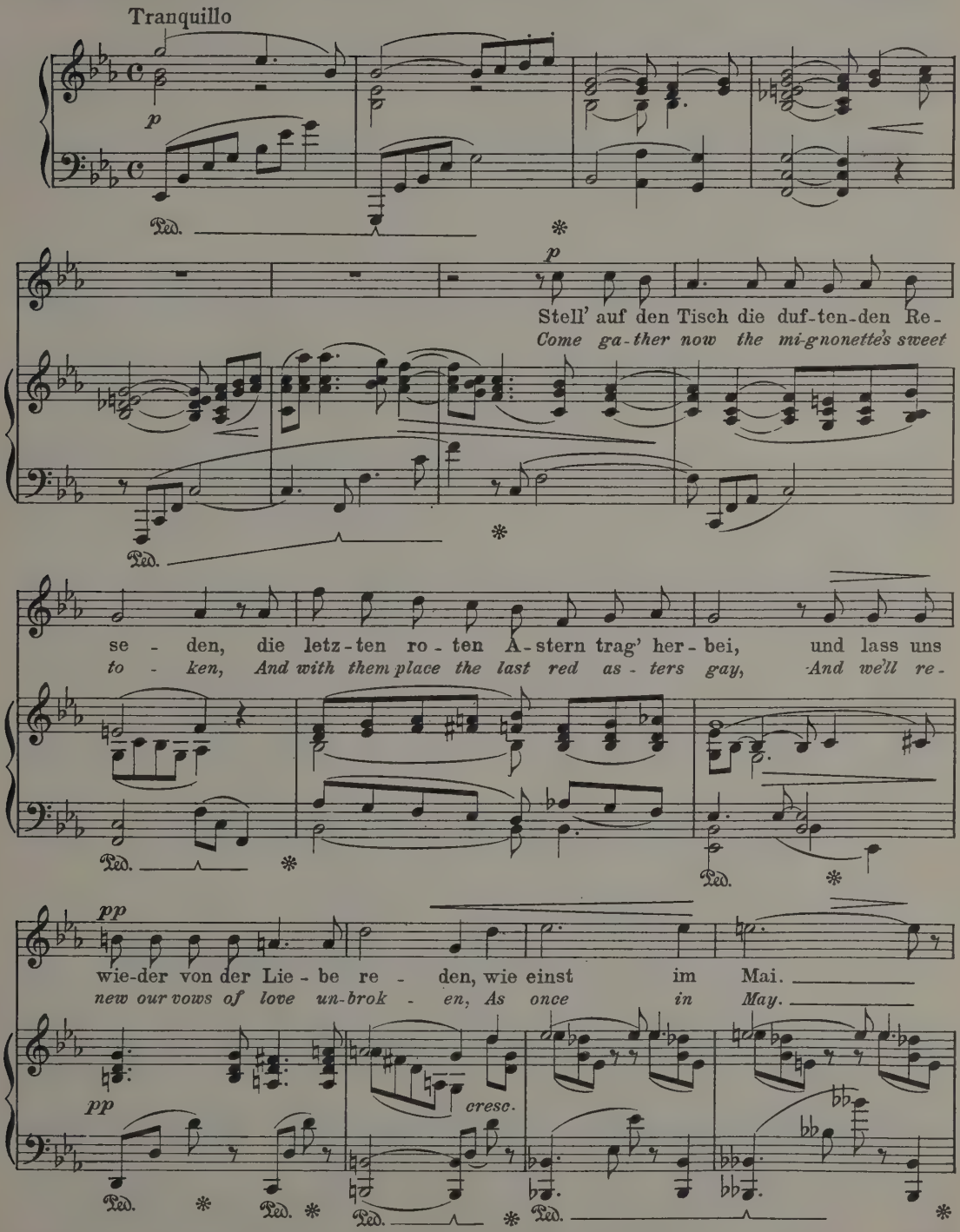

Meno mosso
rit.
ff
And why all things are hid - den with tears!
Wa-rum Al - les durch Thrä - nen ich seh?
Tell me why, love, oh,
Sprich wa-rum, sü-sses
rit.
ff
molto rit.
rit.
why should it be,
Lieb-chen, o sprich,
Why hast thou thus for-sak - - en me?
wa-rum hast du ver-las - - sen mich?
rit.
molto rit.
a tempo f
pp
pp
pp
Ped.
*

ALLERSEELEN

ALL SOULS' DAY

HERMANN von GILM
English version by
Edith Tillotson
Edited by A. Pero

RICHARD STRAUSS
Op. 10, No 8.


Tranquillo
p
Ped.
p
Stell' auf den Tisch die duf-ten-den Re-
Come ga-ther now the mi-gnonette's sweet
se - den, die letz-ten ro - ten A-stern trag' her - bei, und lass uns
to - ken, And with them place the last red as - ters gay, And we'll re -
pp
wie-der von der Lie - be re - den, wie einst im Mai.
new our vows of love un-brok - en, As once in May.
pp
cresc.

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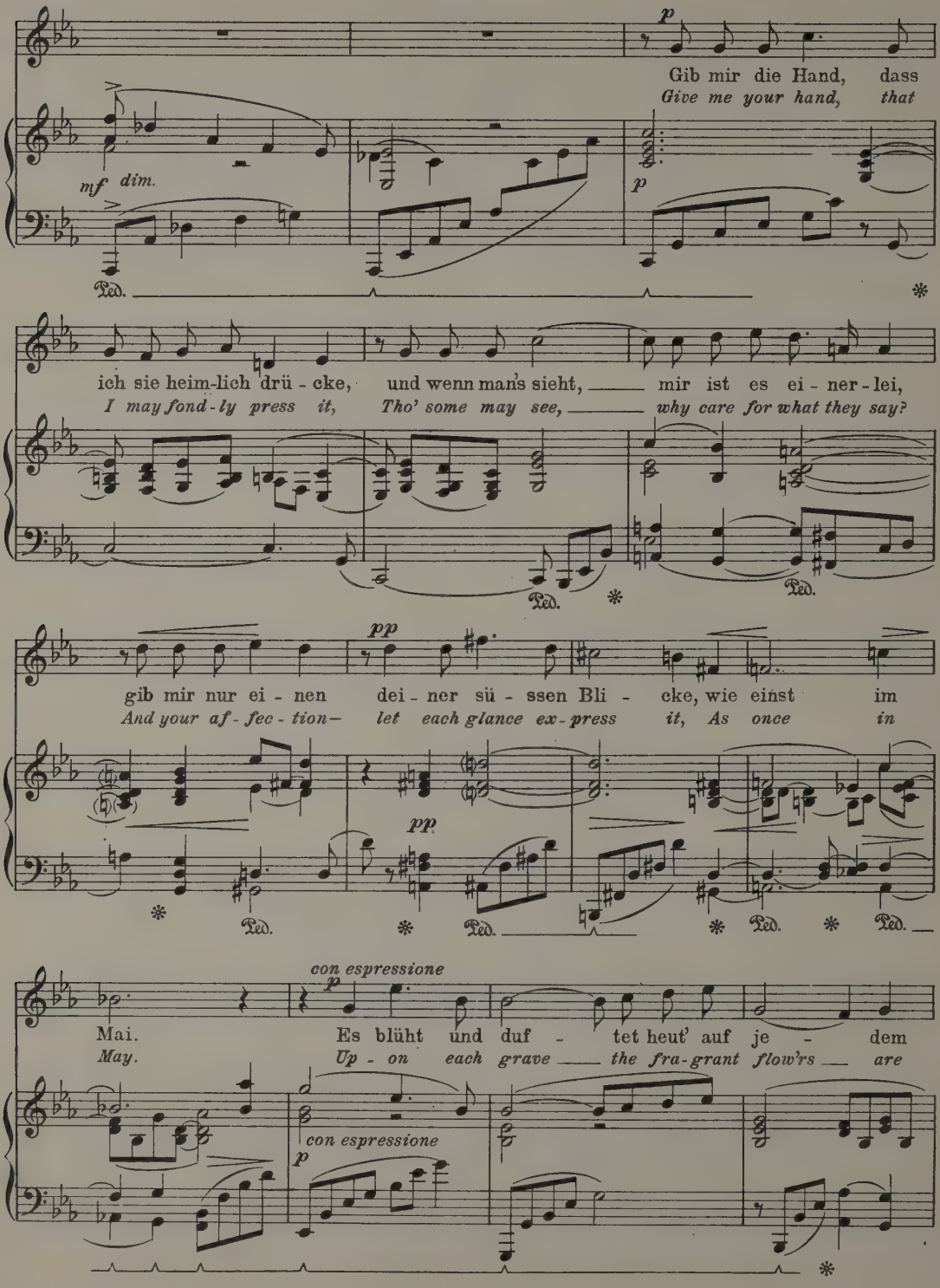
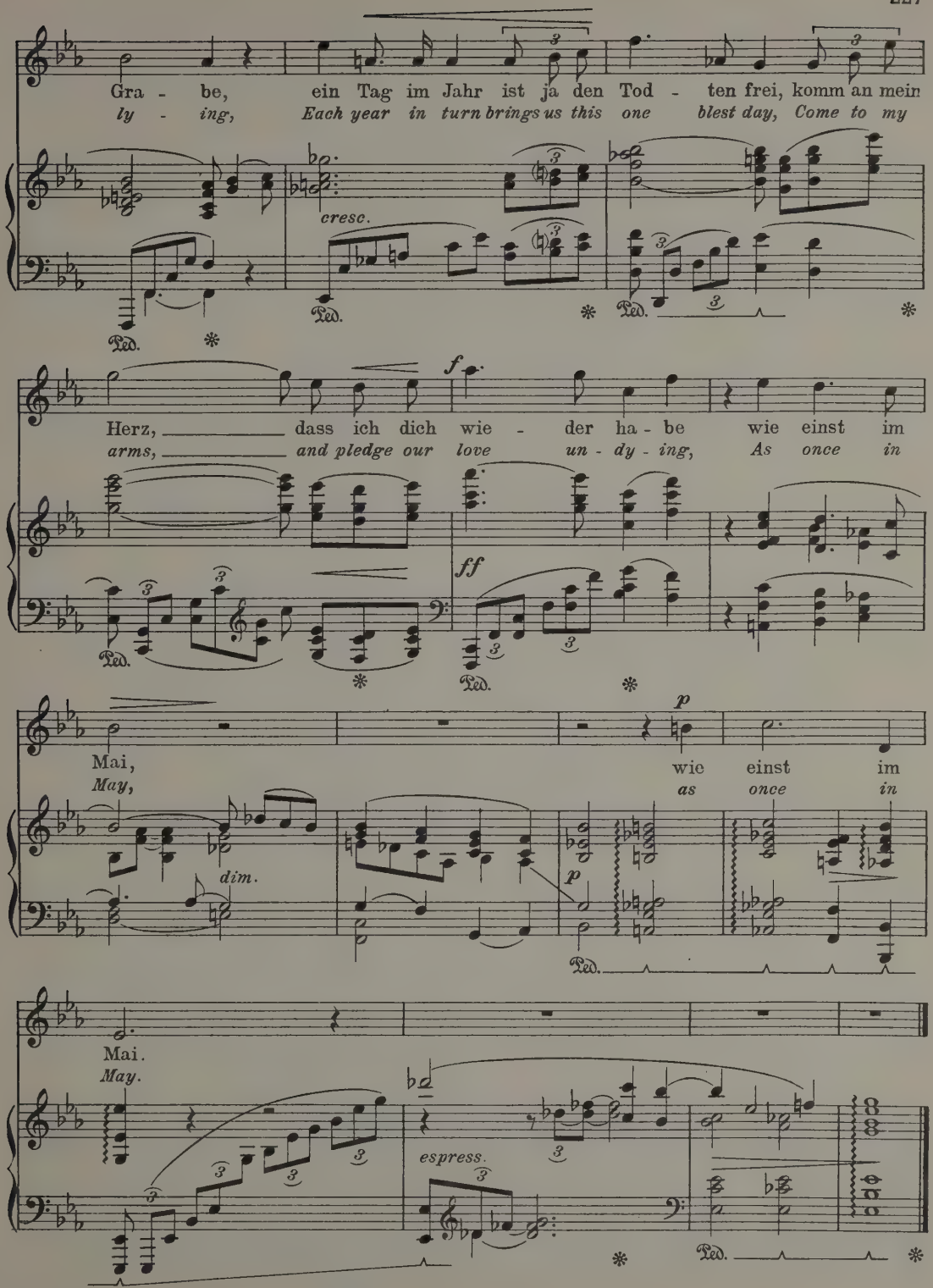

p
Gib mir die Hand, dass
Give me your hand, that
mf dim.
p
Ped.
ich sie heim-lich drü - cke, und wenn man's sieht, mir ist es ei - ner - lei,
I may fond - ly press it, Tho' some may see, why care for what they say?
Ped.
Ped.
pp
gib mir nur ei - nen dei - ner sü - ssen Bli - cke, wie einst im
And your af - fec - tion— let each glance ex - press it, As once in
pp
Ped.
Ped.
Ped.
Ped.
con espressione
p
Mai.
May.
Es blüht und duf - tet heut' auf je - dem
Up - on each grave the fra - grant flow'rs are
con espressione
p

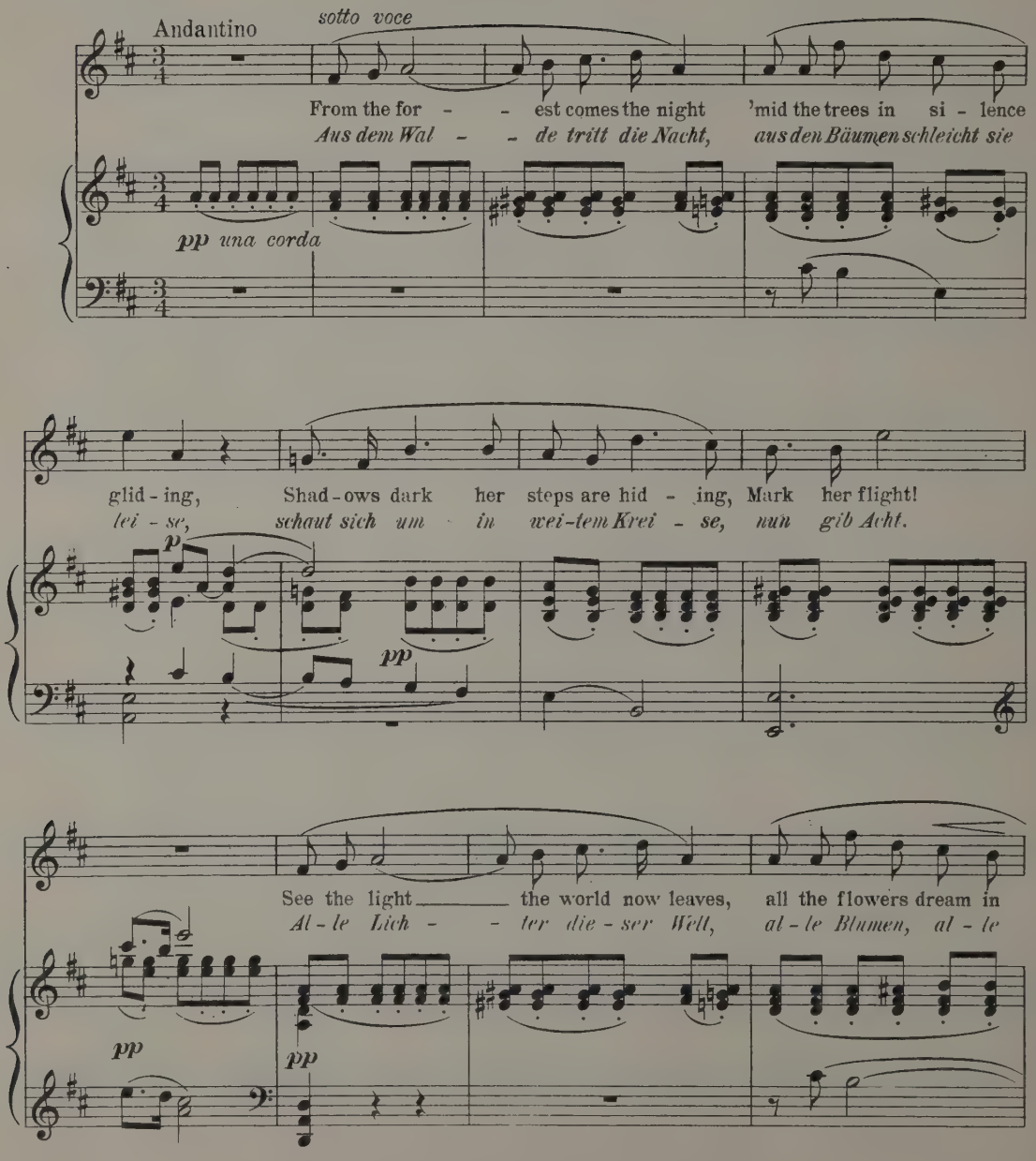

Gra - be, ein Tag im Jahr ist ja den Tod - ten frei, komm an mein
ly - ing, Each year in turn brings us this one blest day, Come to my
cresc.
Herz, dass ich dich wie - der ha - be wie einst im
arms, and pledge our love un - dy - ing, As once in
Mai, wie einst im
May, as once in
dim.
Mai.
May.
espress.

THE NIGHT

DIE NACHT

English version by
George Cooper

RICHARD STRAUSS
Op. 10, № 3.


Andantino
sotto voce
From the for - - est comes the night 'mid the trees in si - lence
Aus dem Wal - - de tritt die Nacht, aus den Bäumen schleicht sie
pp una corda
glid - ing, Shad - ows dark her steps are hid - ing, Mark her flight!
lei - se, schaut sich um in wei - tem Krei - se, nun gib Acht.
p
pp
See the light the world now leaves, all the flowers dream in
Al - le Lich - - ter die - ser Welt, al - le Blumen, al - le
pp
pp

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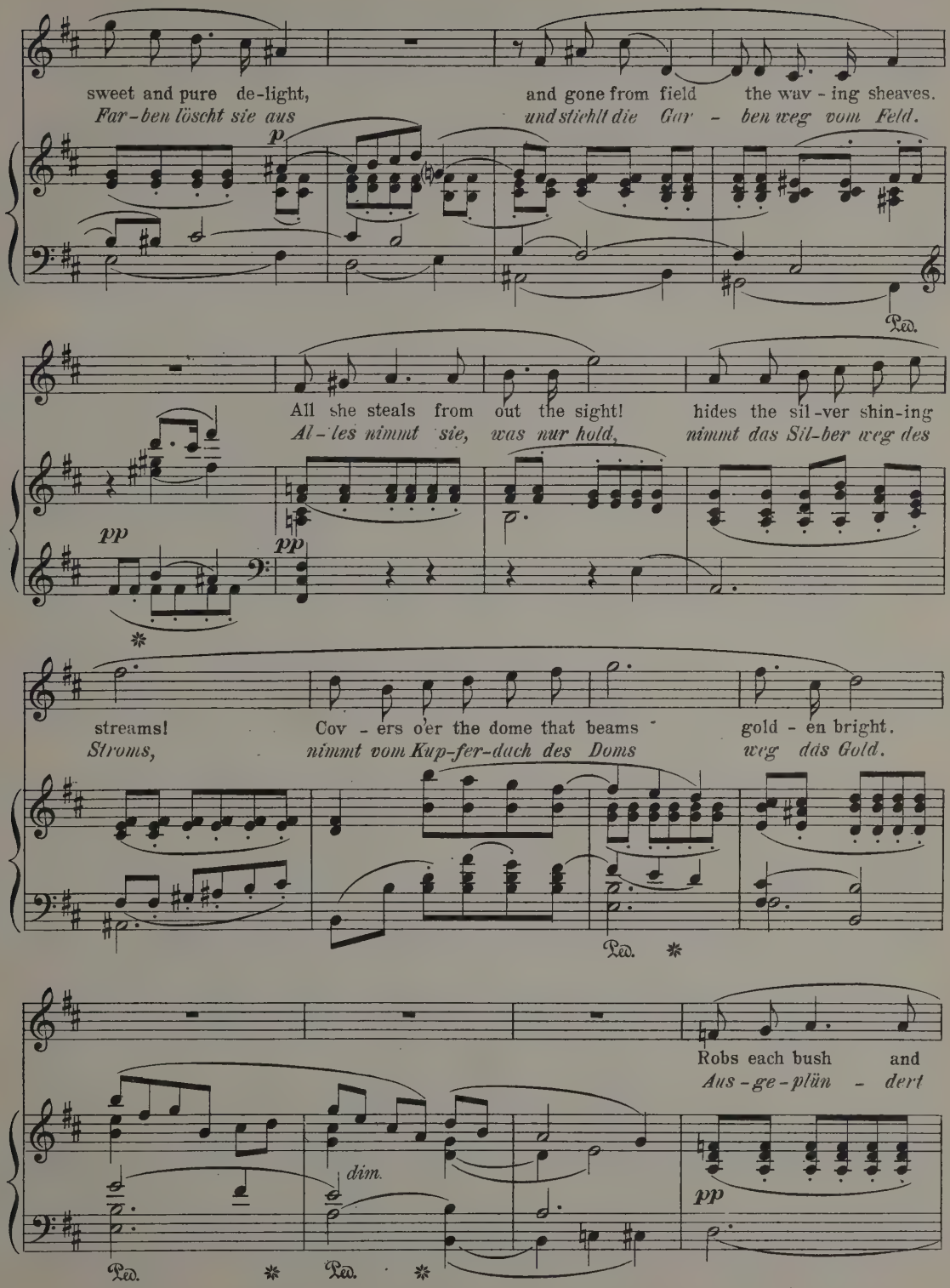
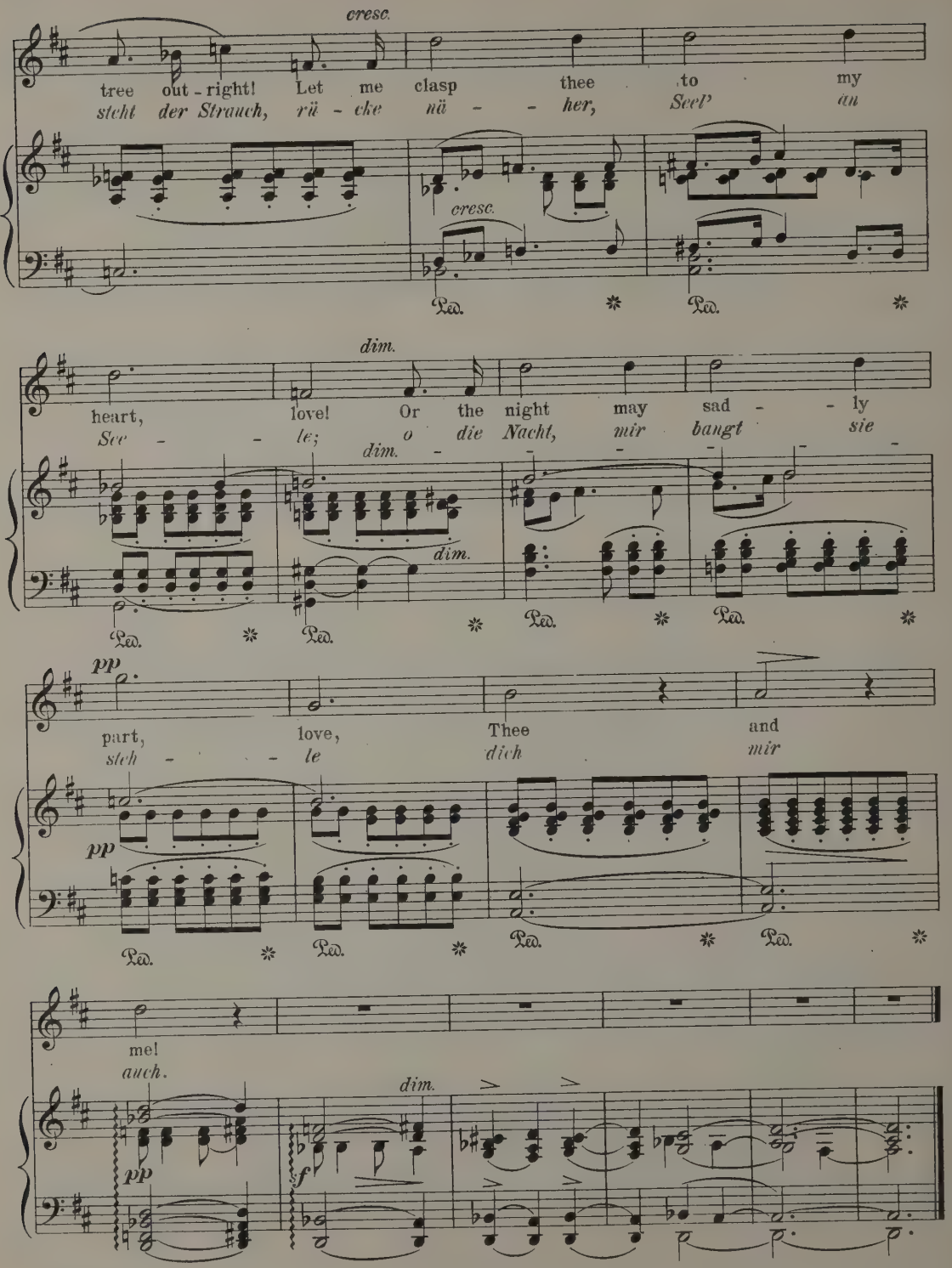

sweet and pure de-light,
Far-ben löscht sie aus
and gone from field the wav-ing sheaves.
und stiehlt die Gar-ben weg vom Feld.
p
Ped.
All she steals from out the sight!
Al-les nimmt sie, was nur hold,
hides the sil-ver shin-ing
nimmt das Sil-ber weg des
pp
pp
streams!
Stroms,
Cov-ers o'er the dome that beams
nimmt vom Kup-fer-dach des Doms
gold-en bright.
weg das Gold.
Ped.
Robs each bush and
Aus-ge-plün-dert
dim.
pp
Ped.
Ped.

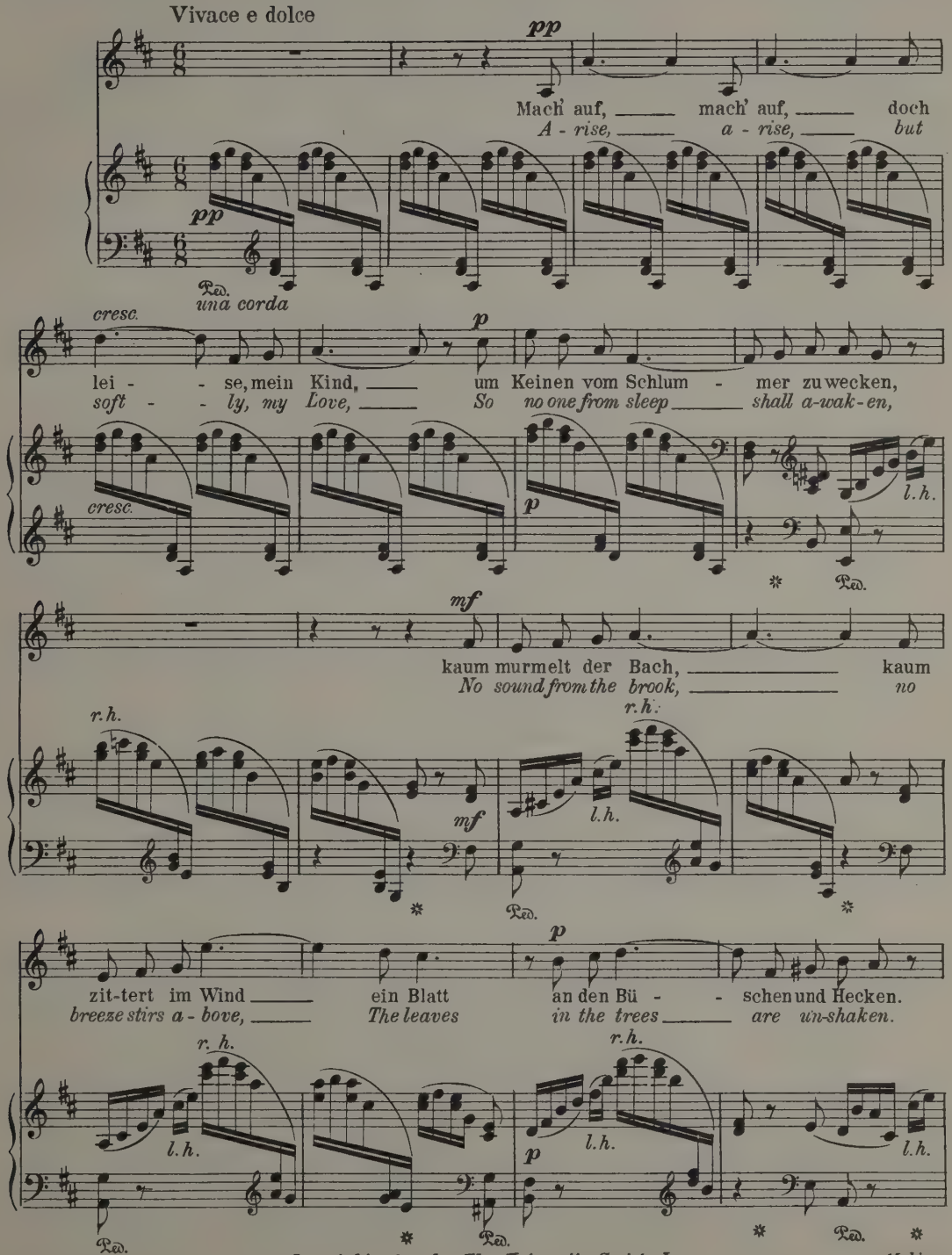

cresc.
tree out - right! Let me clasp thee to my
steht der Strauch, rü - cke nä - - her, Seel' an
cresc.
dim.
heart, love! Or the night may sad - - ly
See - - le; o die Nacht, mir bangt sie
dim.
dim.
pp
part, love, Thee and
stch - - le dich mir
pp
me!
auch.
dim.
pp
sf

SERENADE

STÄNDCHEN

A. F. von SCHACK
English version by
Edith Tillotson

RICHARD STRAUSS
Op. 17, No. 2.


Vivace e dolce
pp
Mach' auf, ____ mach' auf, ____ doch
A - rise, ____ a - rise, ____ but
una corda
cresc.
p
lei - - se, mein Kind, ____ um Keinen vom Schlum - mer zu wecken,
soft - - ly, my Love, ____ So no one from sleep ____ shall a-wak-en,
l.h.
mf
kaum murmelt der Bach, ____ kaum
No sound from the brook, ____ no
r.h.
zit-tert im Wind ____ ein Blatt an den Bü - - schen und Hecken.
breeze stirs a - bove, ____ The leaves in the trees ____ are un-shaken.

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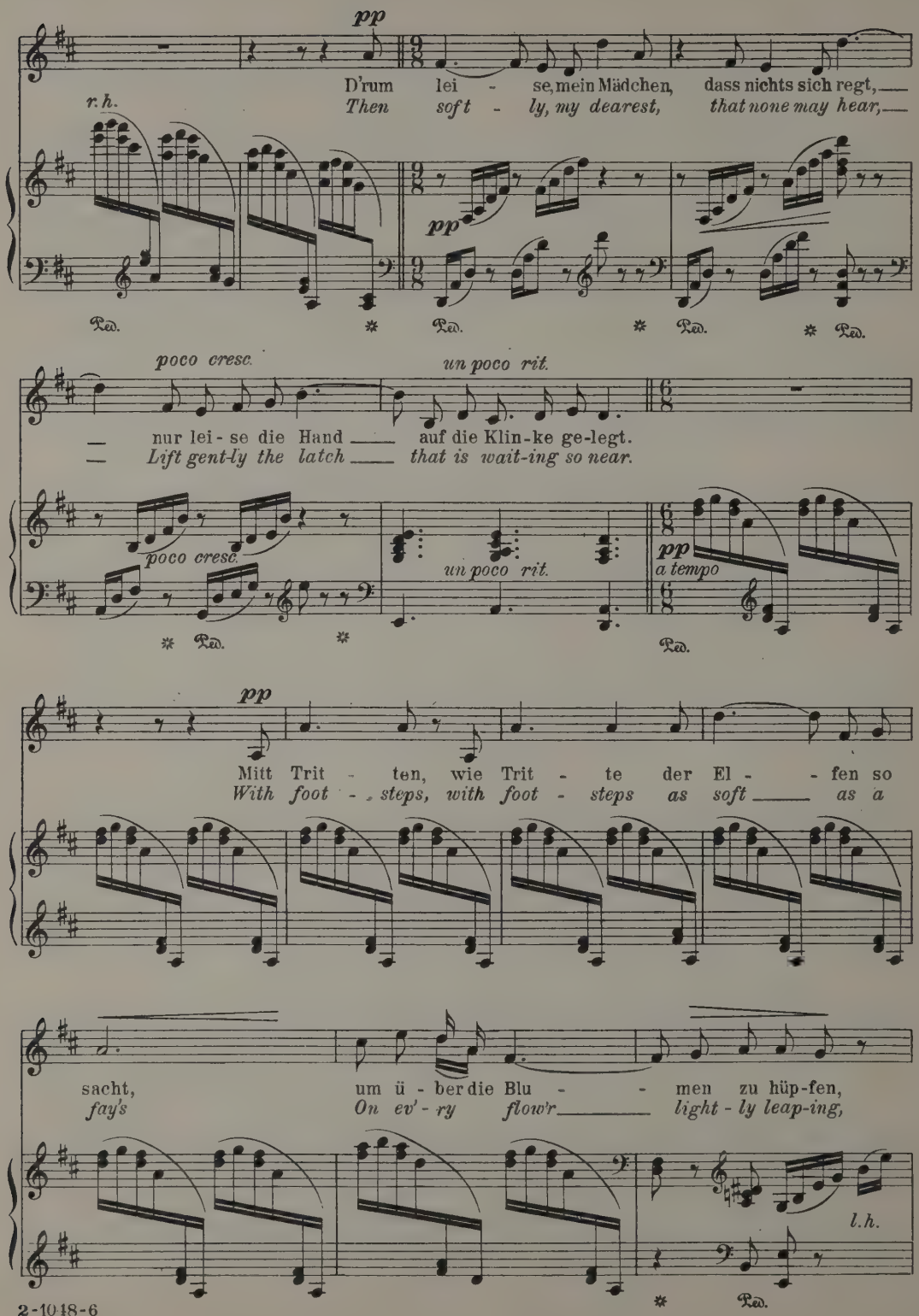
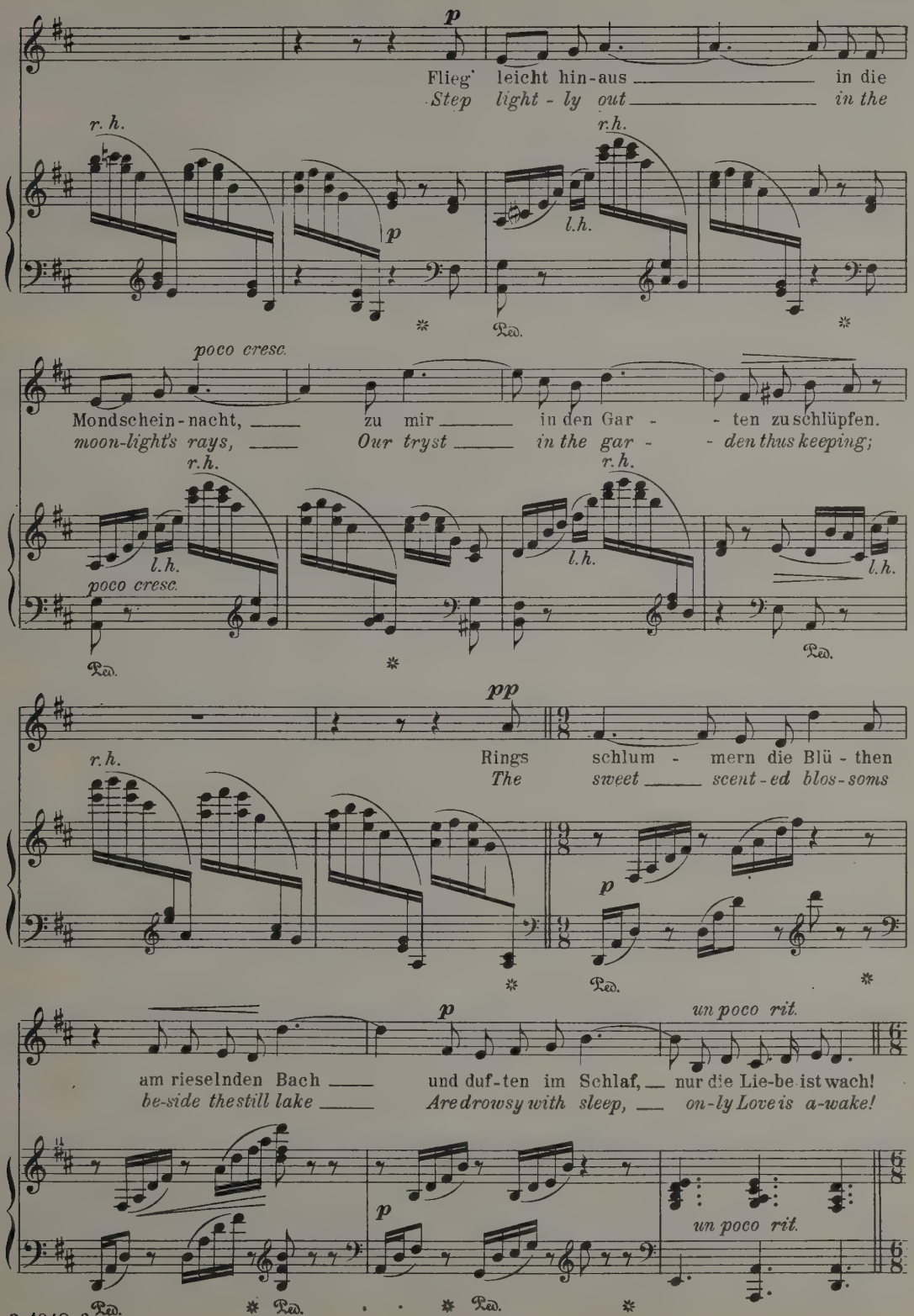
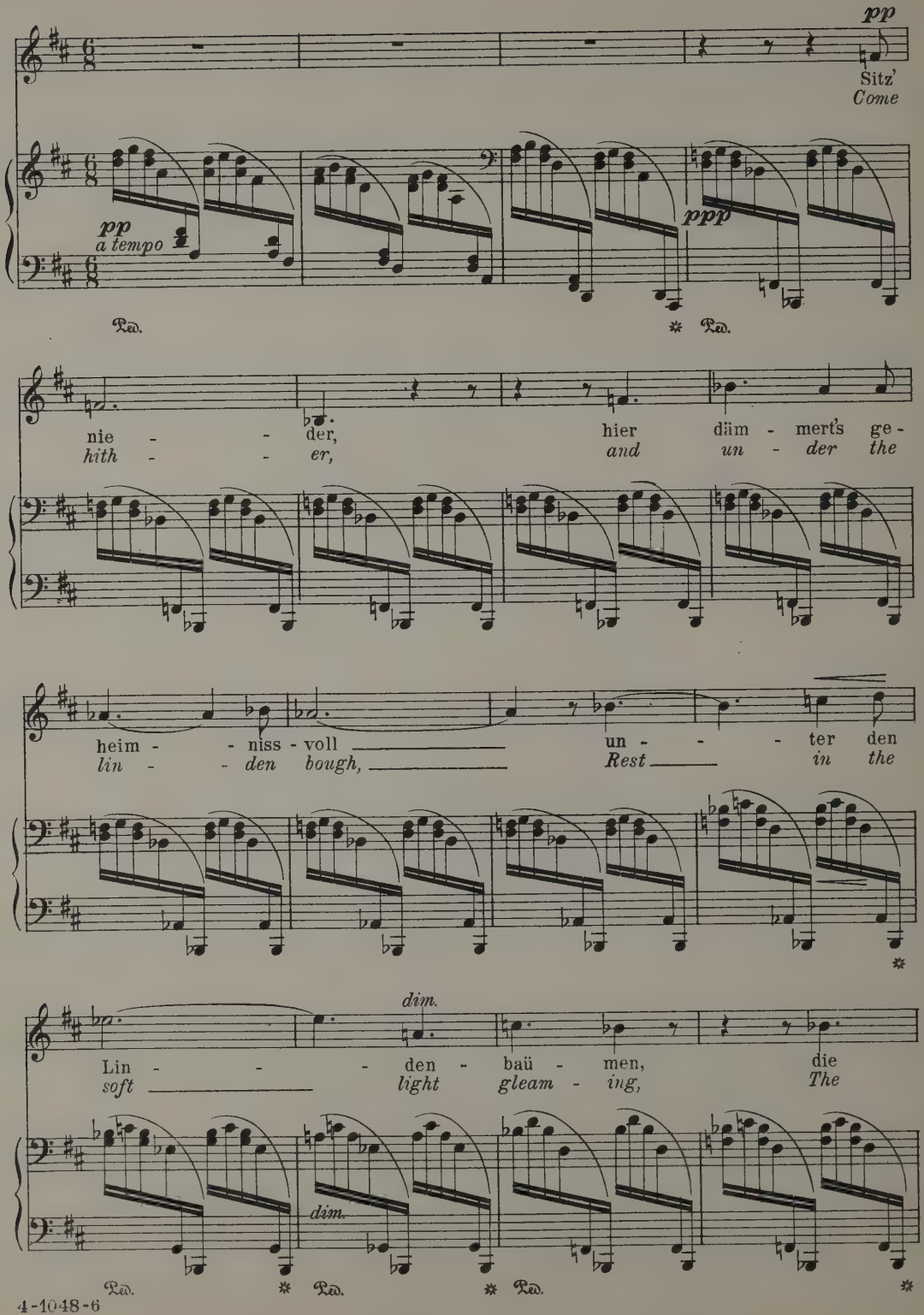
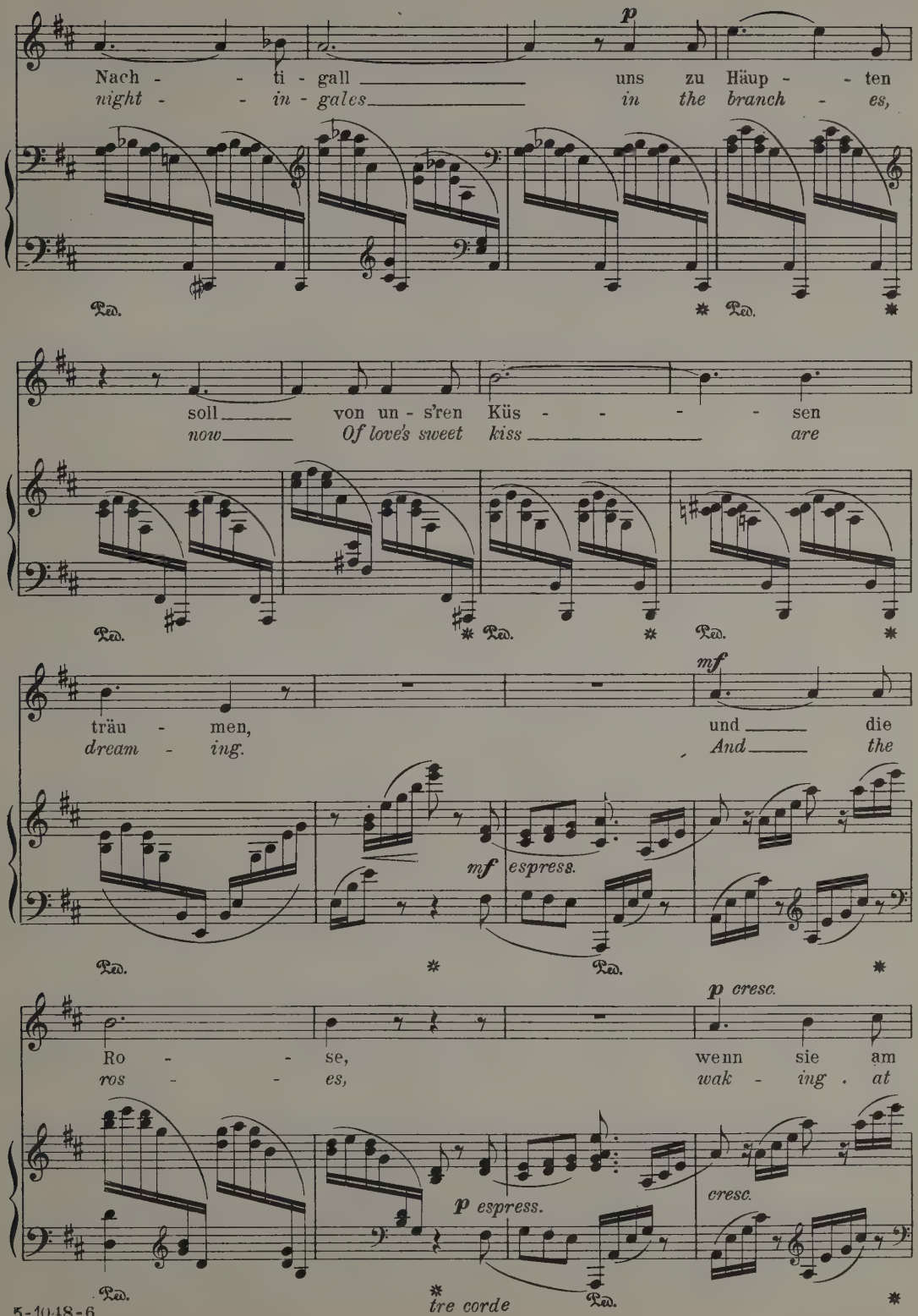
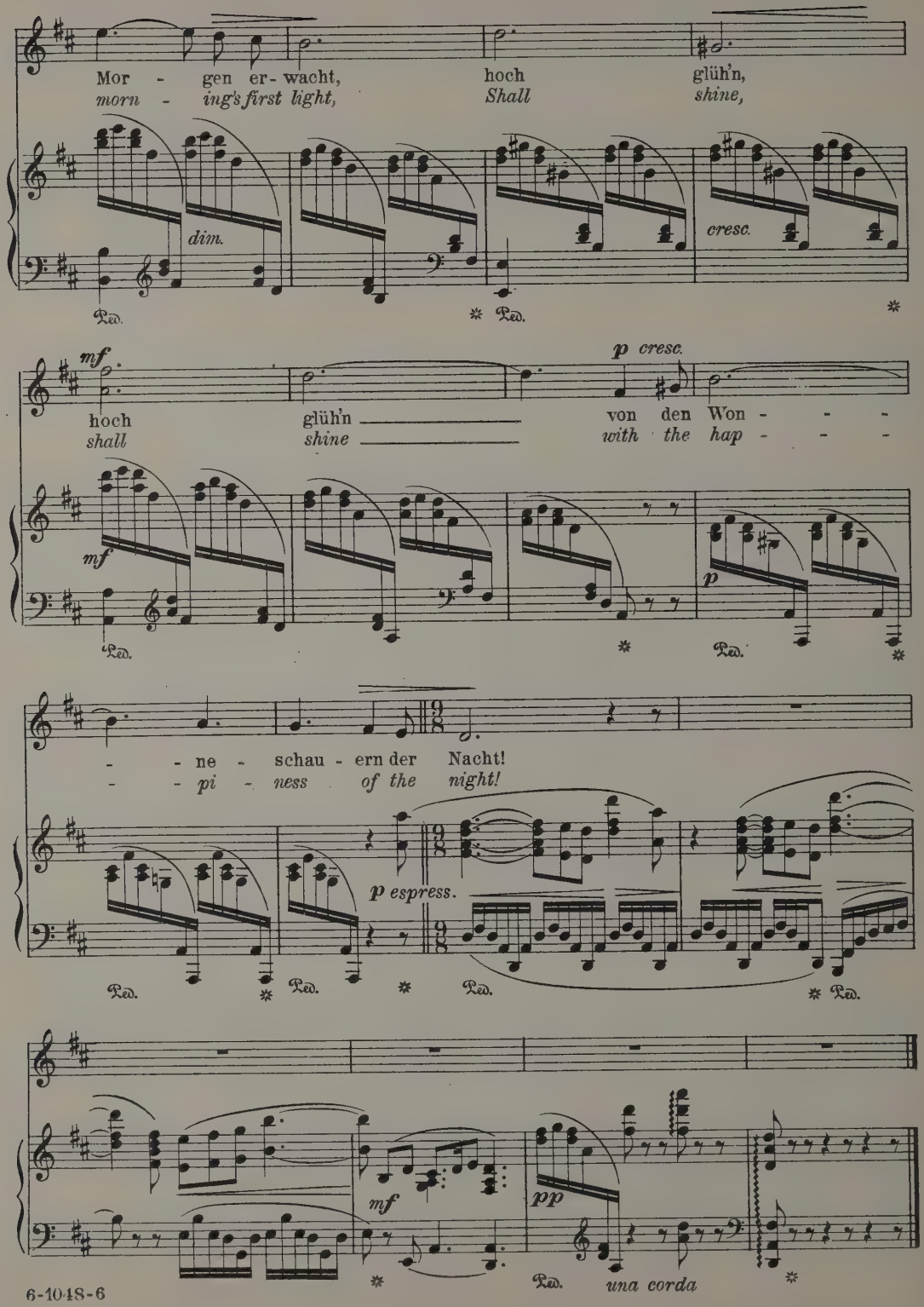

pp
D'rum lei - se, mein Mädchen, dass nichts sich regt,
Then soft - ly, my dearest, that none may hear,
r.h.
Ped.
poco cresc.
un poco rit.
nur lei - se die Hand auf die Klin - ke ge - legt.
Lift gent-ly the latch that is wait-ing so near.
a tempo
Mitt Trit - ten, wie Trit - te der El - - fen so
With foot - - steps, with foot - steps as soft as a
sacht, um ü - ber die Blu - - men zu hüp - fen,
fay's On ev' - ry flow'r light - ly leap-ing,
l.h.


p
Flieg' leicht hin-aus in die
Step light - ly out in the
r.h.
l.h.
Ped.
poco cresc.
Mondschein-nacht, zu mir in den Gar - - ten zu schlüpfen.
moon-light's rays, Our tryst in the gar - - den thus keeping;
pp
Rings schlum - mern die Blü - then
The sweet scent-ed blos-soms
un poco rit.
am rieselnden Bach und duf-ten im Schlaf, nur die Lie-be ist wach!
be-side the still lake Are drowsy with sleep, on-ly Love is a-wake!


pp
Sitz'
Come
pp
a tempo
ppp
Ped.
Ped.
nie - - der,
hith - - er,
hier dämmert's ge-
and un - der the
heim - - niss - voll
lin - - den bough,
un - - - ter den
Rest in the
dim.
Lin - - - den - baüm - men, die
soft light gleam - ing, The
dim.
Ped.
Ped.
Ped.


p
Nach - - ti - gall uns zu Häup - - ten
night - - in - gales in the branch - es,
Ped. * Ped. *
soll von un - s'ren Küs - - - - sen
now Of love's sweet kiss are
Ped. * Ped. * Ped. *
mf
träu - men, und die
dream - ing. And the
mf espress.
Ped. * Ped. *
p cresc.
Ro - - se, wenn sie am
ros - - es, wak - ing . at
p espress. cresc.
Ped. * Ped. *
tre corde

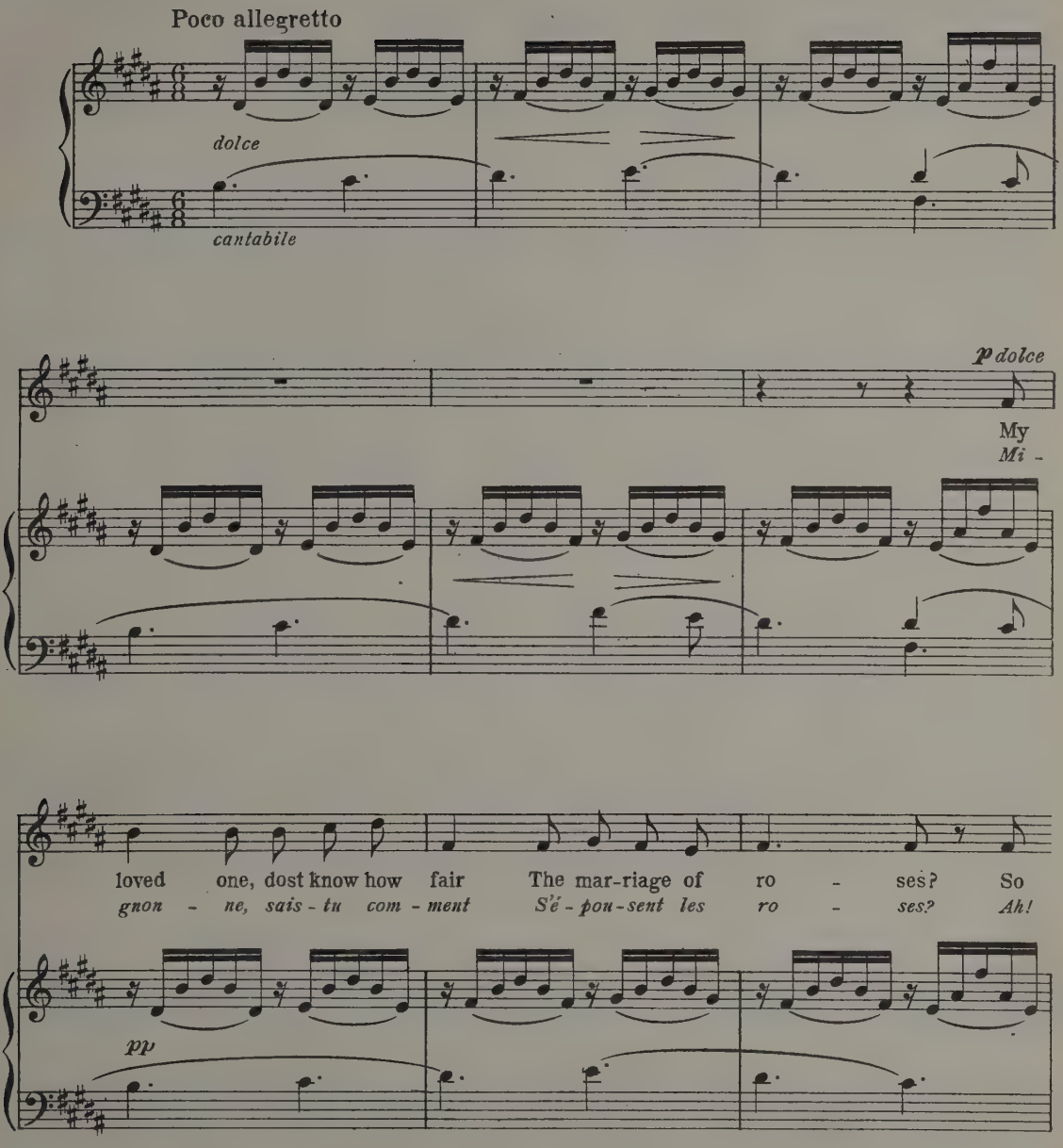

Mor - gen er- wacht,
morn - ing's first light,
hoch glüh'n,
Shall shine,
dim.
cresc.
Ped.
mf
p cresc.
hoch glüh'n von den Won - - -
shall shine with the hap - - -
- - ne - schau - ern der Nacht!
- - pi - ness of the night!
p espress.
mf
pp
una corda

MARRIAGE OF ROSES

LE MARIAGE DES ROSES

EUGÈNE DAVID
English version by
George Cooper

CESAR FRANCK



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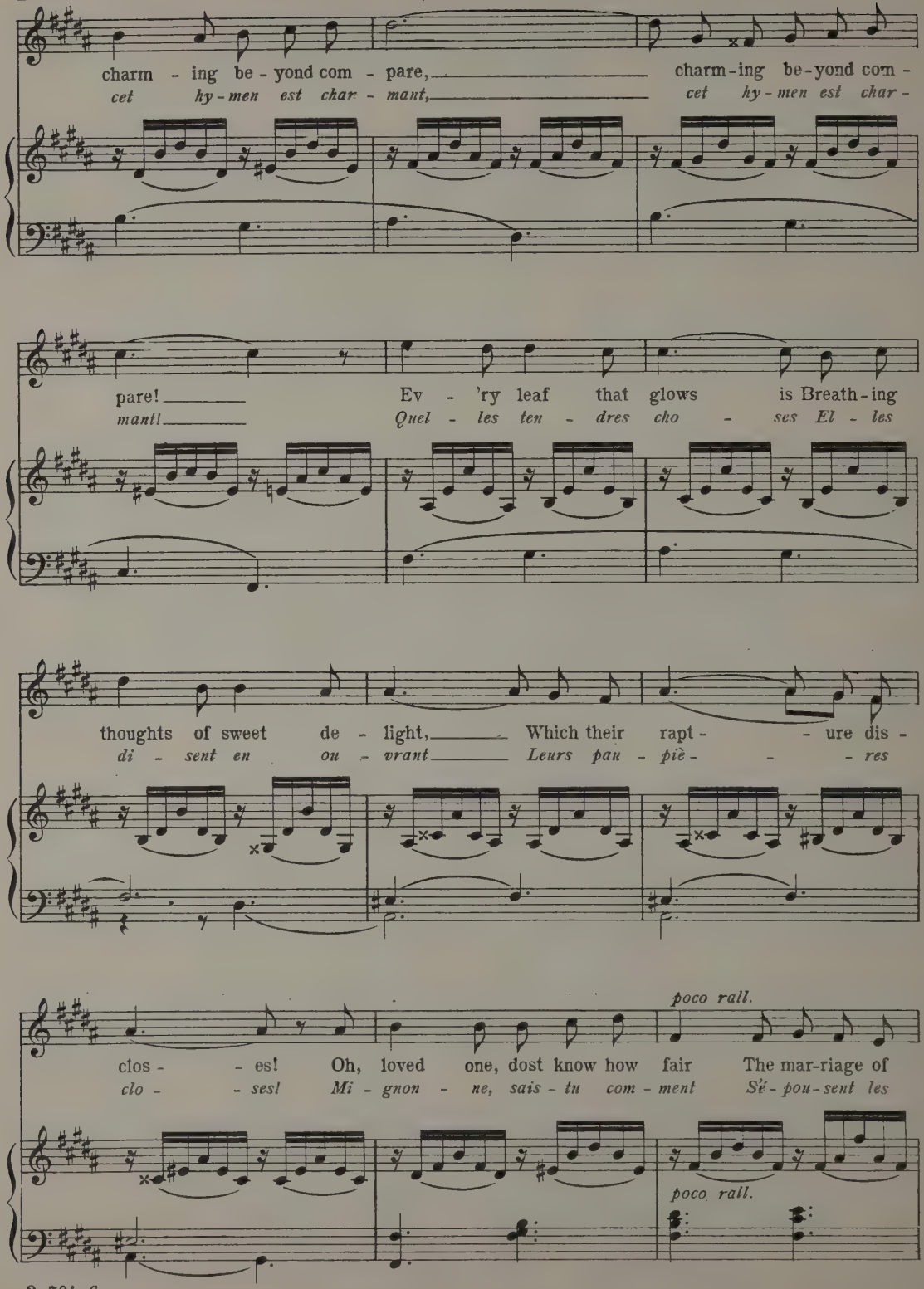
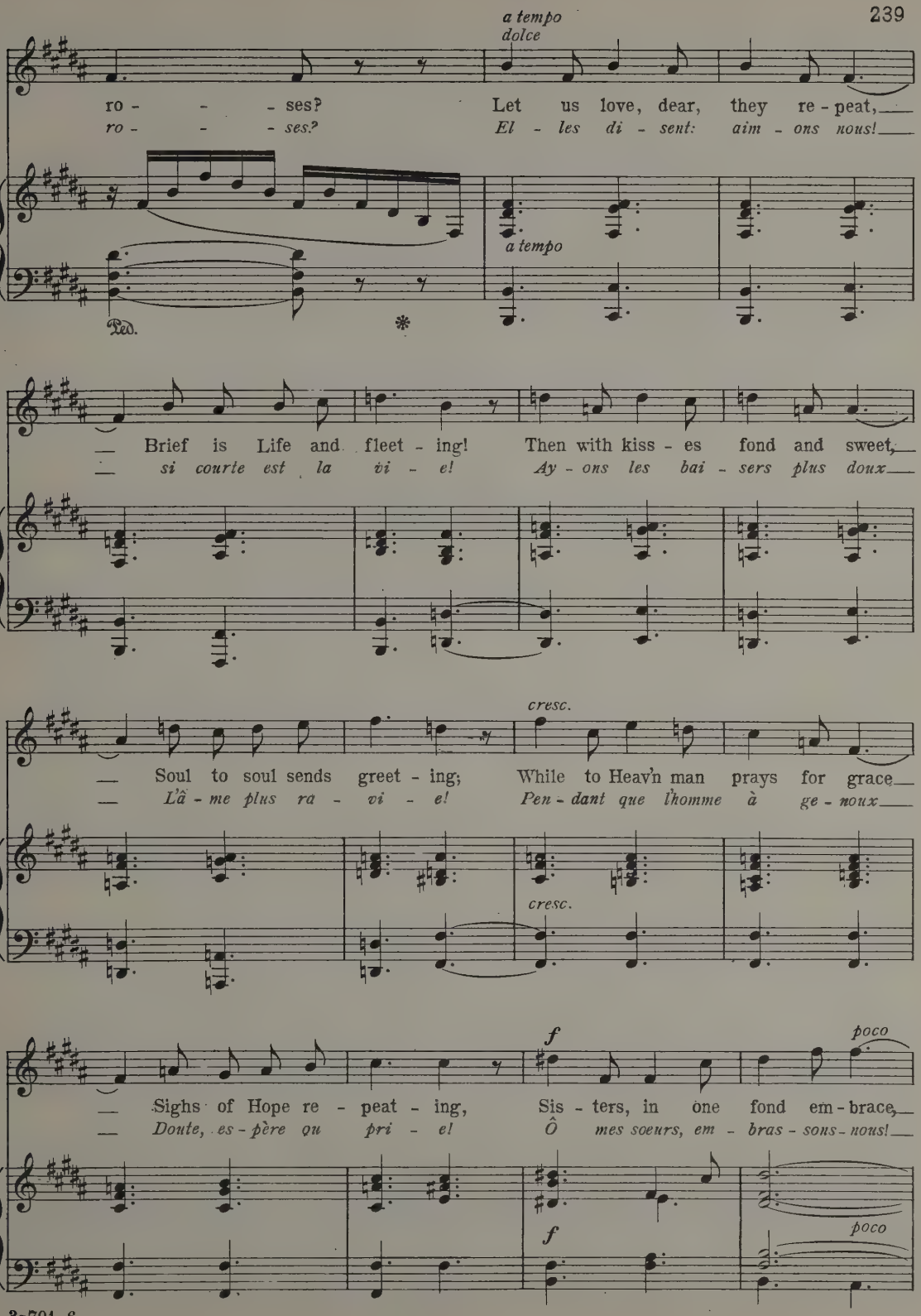
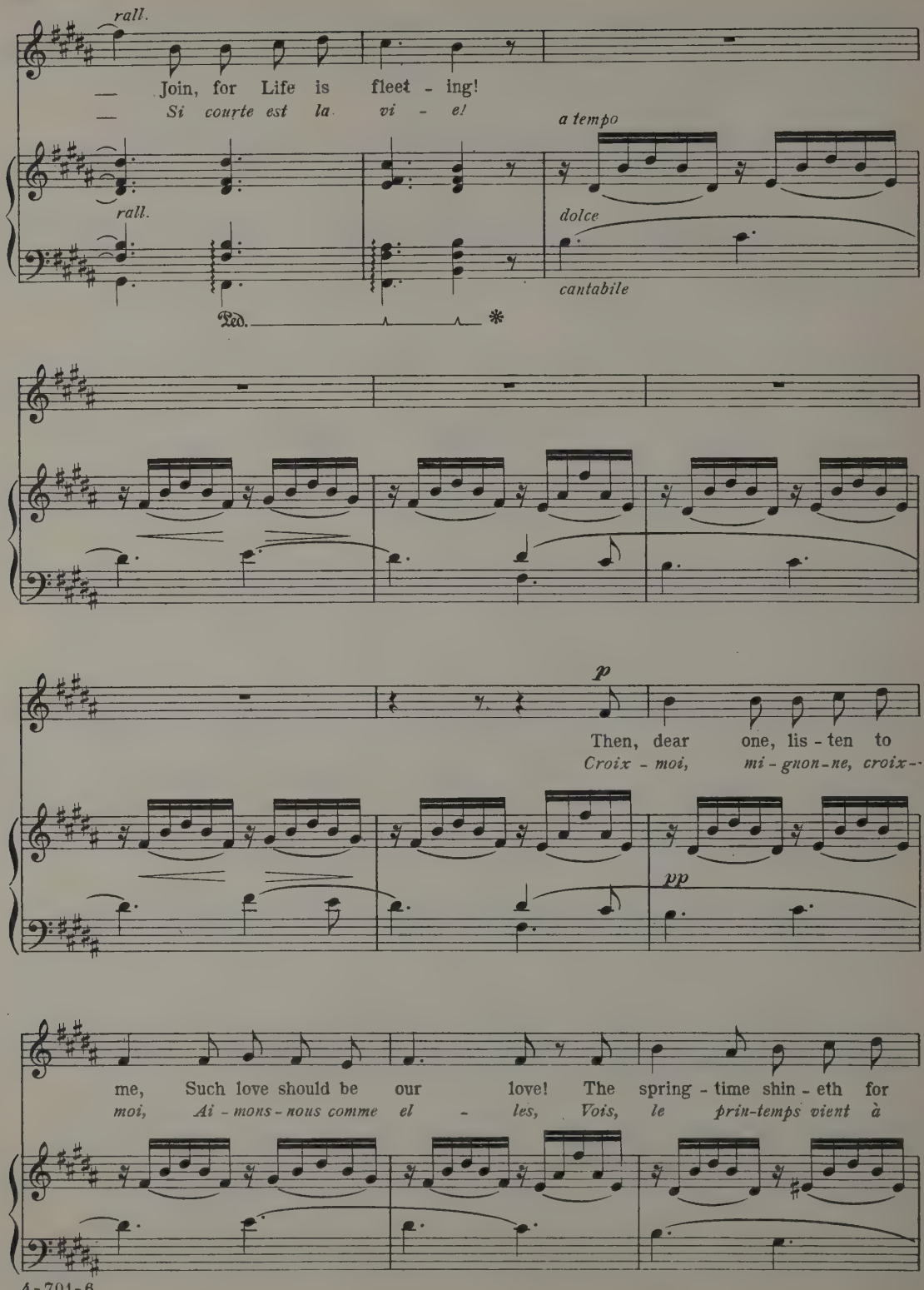
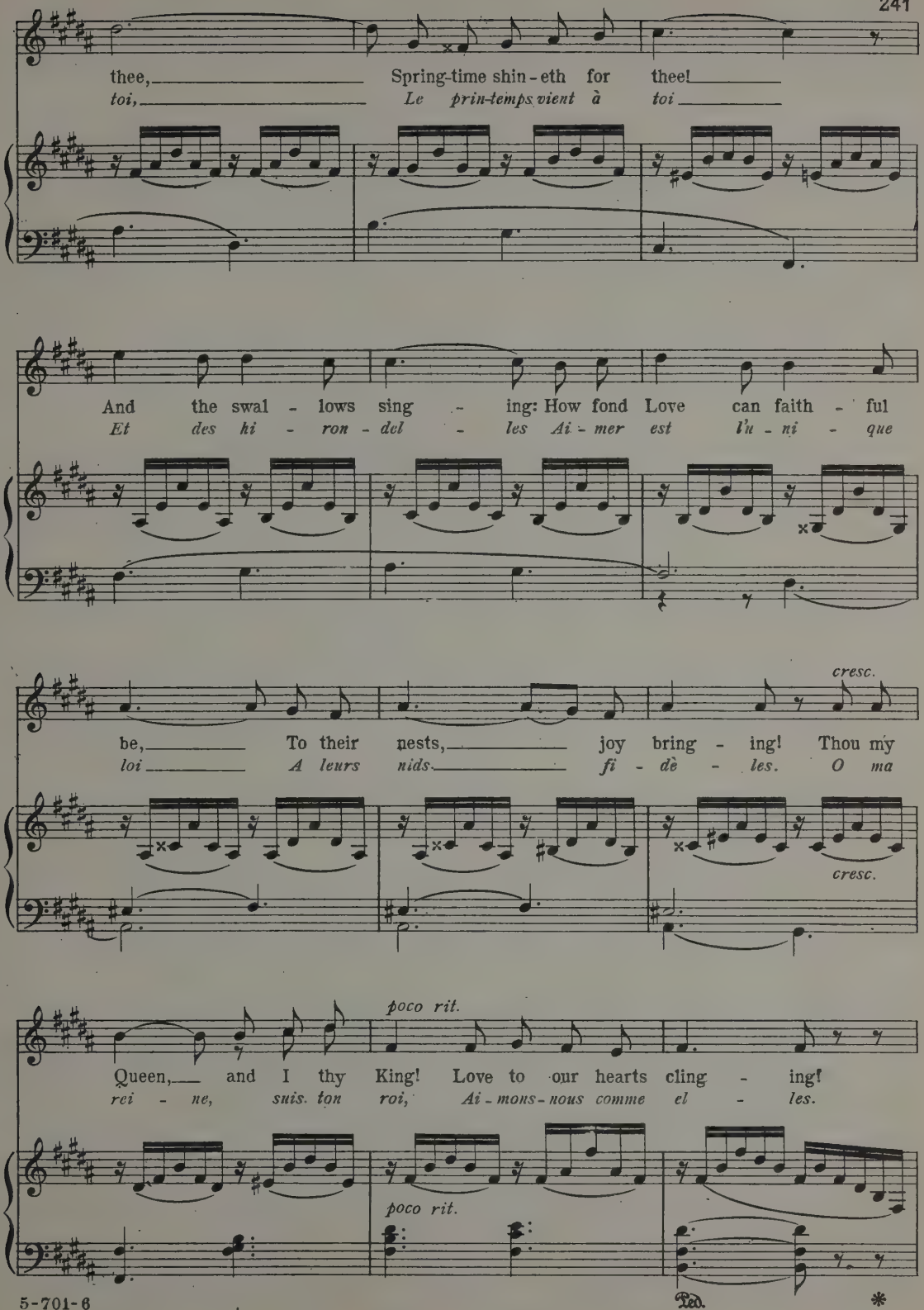
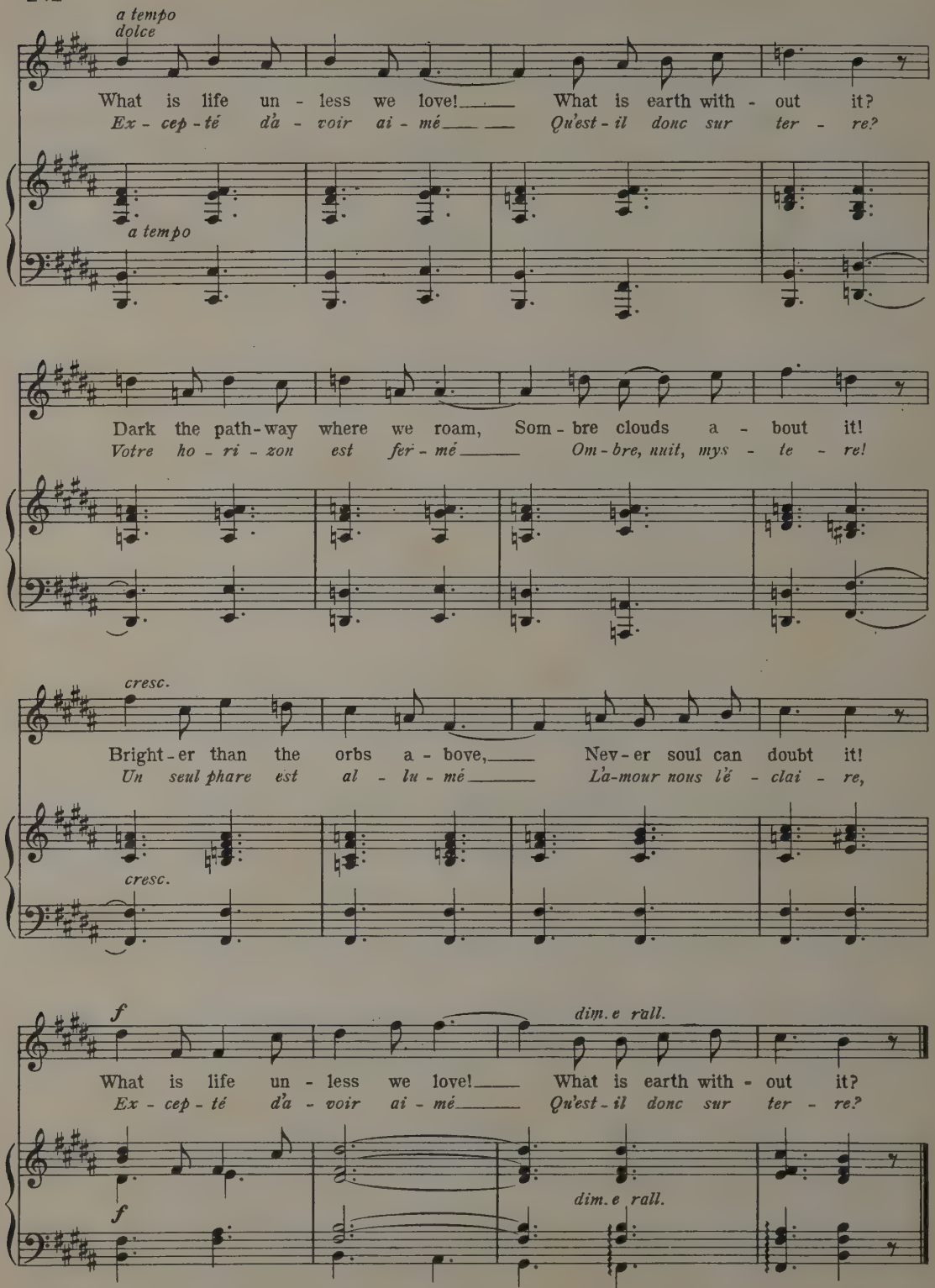

charm - ing be - yond com - pare,
cet hy - men est char - mant,
charm - ing be - yond com -
cet hy - men est char -
pare!
mant!
Ev - 'ry leaf that glows is Breath - ing
Quel - les ten - dres cho - ses El - les
thoughts of sweet de - light,
di - sent en ou - vrant
Which their rapt - - ure dis -
Leurs pau - piè - - res
poco rall.
clos - - es!
clo - - ses!
Oh, loved one, dost know how fair
Mi - gnon - ne, sais - tu com - ment
The mar - riage of
Sè - pou - sent les
poco rall.


a tempo
dolce
ro - - - ses?
Let us love, dear, they re - peat,
ro - - - ses?
El - les di - sent: aim - ons nous!
a tempo
Ped.
*
Brief is Life and fleet - ing!
Then with kiss - es fond and sweet,
si courte est la vi - e!
Ay - ons les bai - sers plus doux
cresc.
Soul to soul sends greet - ing;
While to Heav'n man prays for grace
L'â - me plus ra - vi - e!
Pen - dant que l'homme à ge - noux
cresc.
f
poco
Sighs of Hope re - peat - ing,
Sis - ters, in one fond em - brace,
Doute, es - père qu pri - e!
Ô mes soeurs, em - bras - sons - nous!
f
poco


rall.
Join, for Life is fleet - ing!
Si courte est la vi - e!
a tempo
rall.
dolce
cantabile
Ped.
*
p
Then, dear one, lis - ten to
Croix - moi, mi - gnon - ne, croix -
pp
me, Such love should be our love! The spring - time shin - eth for
moi, Ai - mons - nous comme el - les, Vois, le prin-temps vient à


thee, Spring-time shin-eth for thee!
toi, Le prin-temps vient à toi
And the swal - lows sing - ing: How fond Love can faith - ful
Et des hi - ron - del - les Ai - mer est l'u - ni - que
cresc.
be, To their nests, joy bring - ing! Thou my
loi A leurs nids. fi - dè - les. O ma
cresc.
poco rit.
Queen, and I thy King! Love to our hearts cling - ing!
rei - ne, suis ton roi, Ai - mons - nous comme el - les.
poco rit.
Ped.
*


a tempo
dolce
What is life un - less we love! What is earth with - out it?
Ex - cep - té d'a - voir ai - mé Qu'est - il donc sur ter - re?
a tempo
Dark the path-way where we roam, Som - bre clouds a - bout it!
Votre ho - ri - zon est fer - mé Om - bre, nuit, mys - te - re!
cresc.
Bright - er than the orbs a - bove, Nev - er soul can doubt it!
Un seul phare est al - lu - mé La-mour nous l'é - clai - re,
cresc.
f
dim. e rall.
What is life un - less we love! What is earth with - out it?
Ex - cep - té d'a - voir ai - mé Qu'est - il donc sur ter - re?
f
dim. e rall.

IN THE COLOSSEUM.

DRAWN BY ANDRÉ CASTAIGNE.

MOONLIGHT

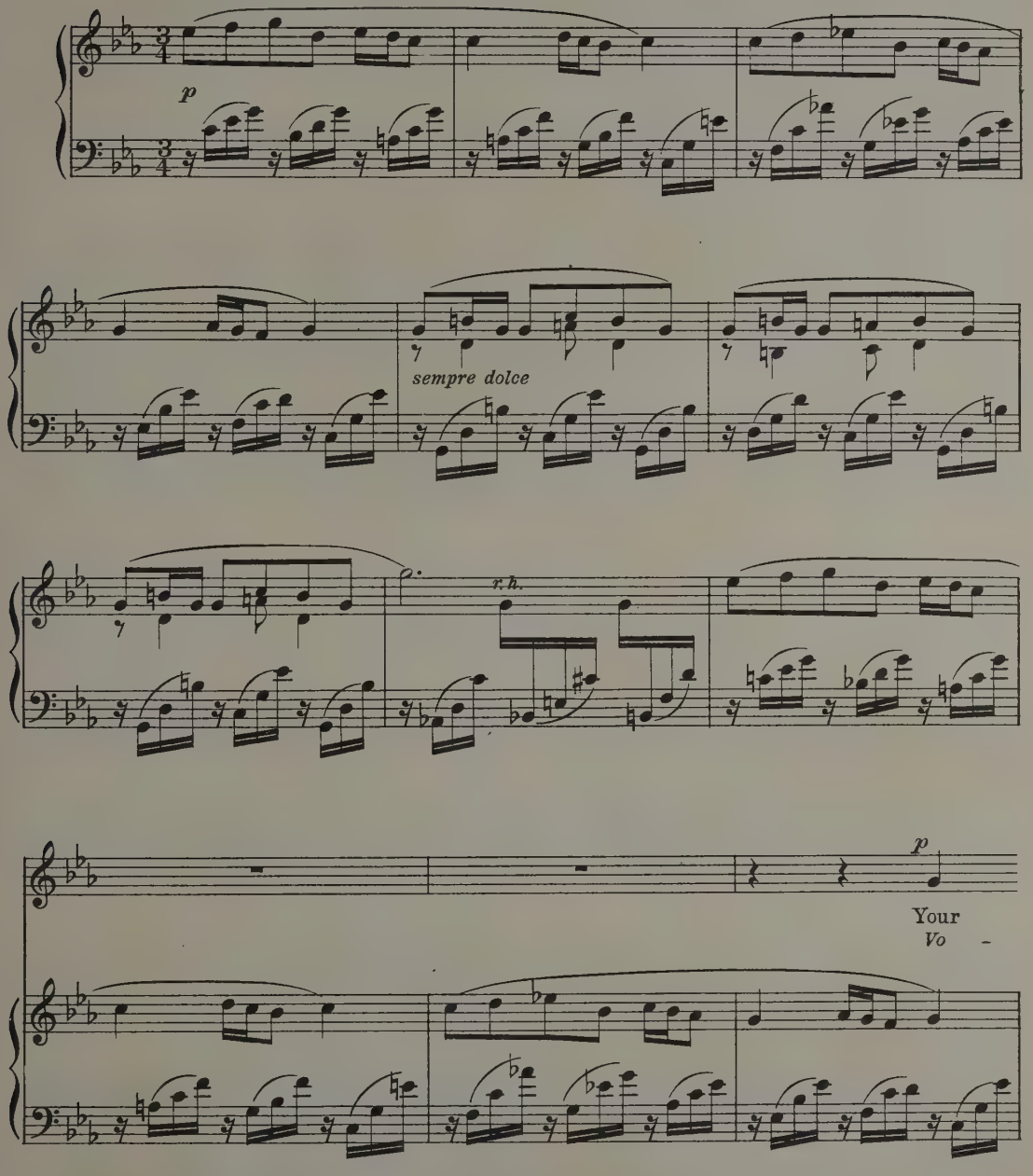
CLAIR DE LUNE

(MENUET)

PAUL VERLAINE
English version by
Edith Tillotson

GABRIEL FAURÉ
Op. 46, No2.

Andantino quasi allegretto



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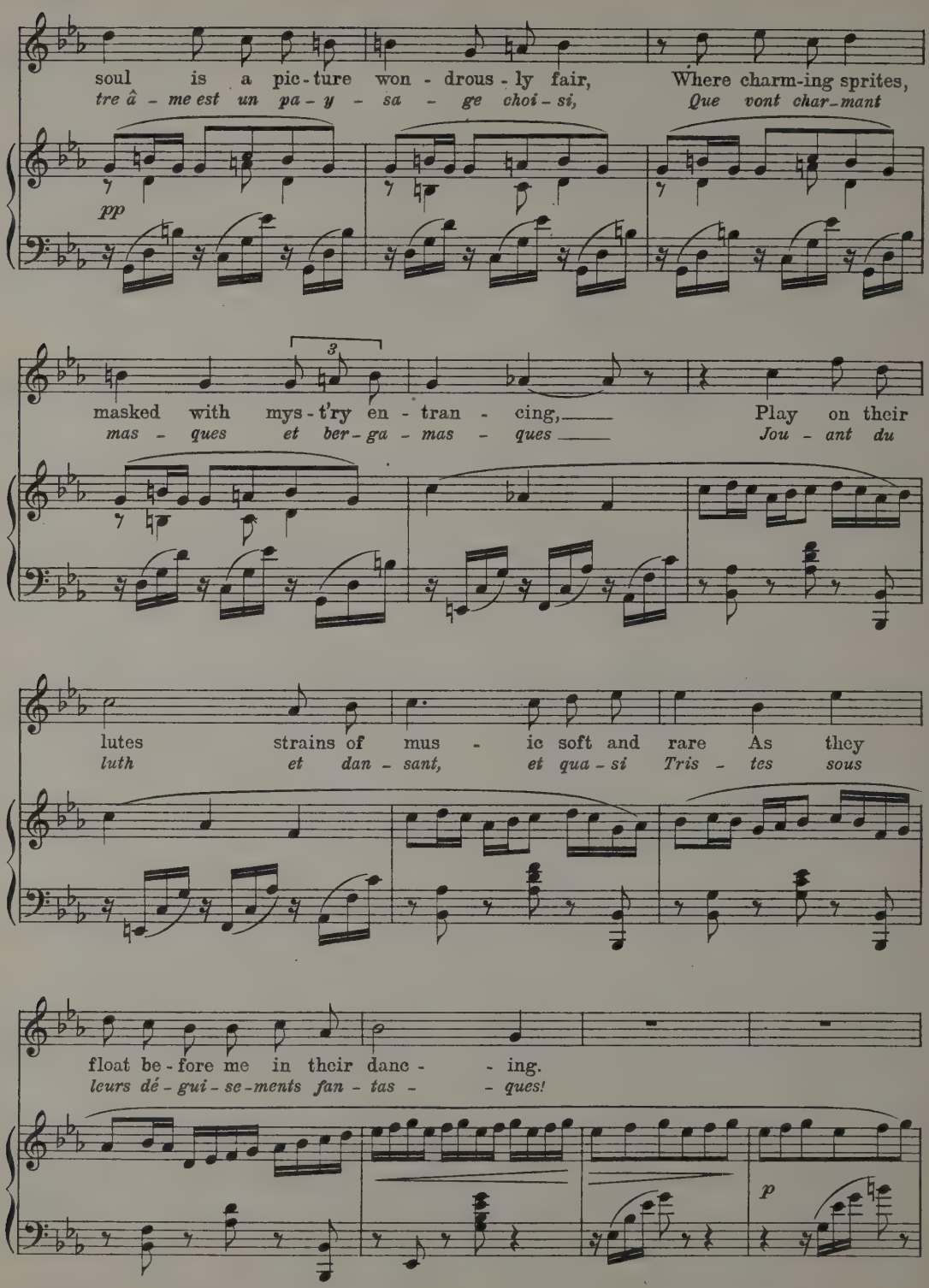
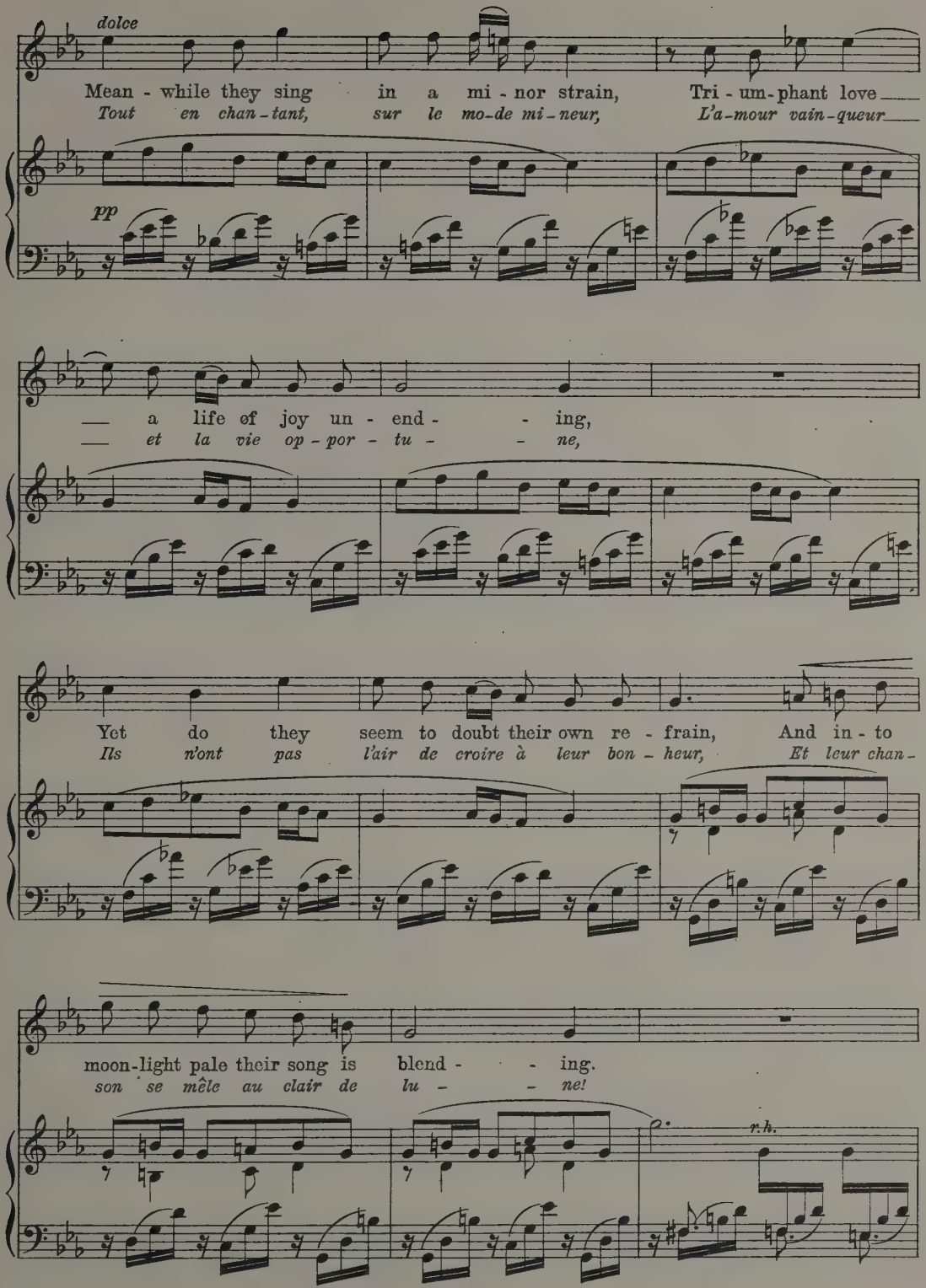
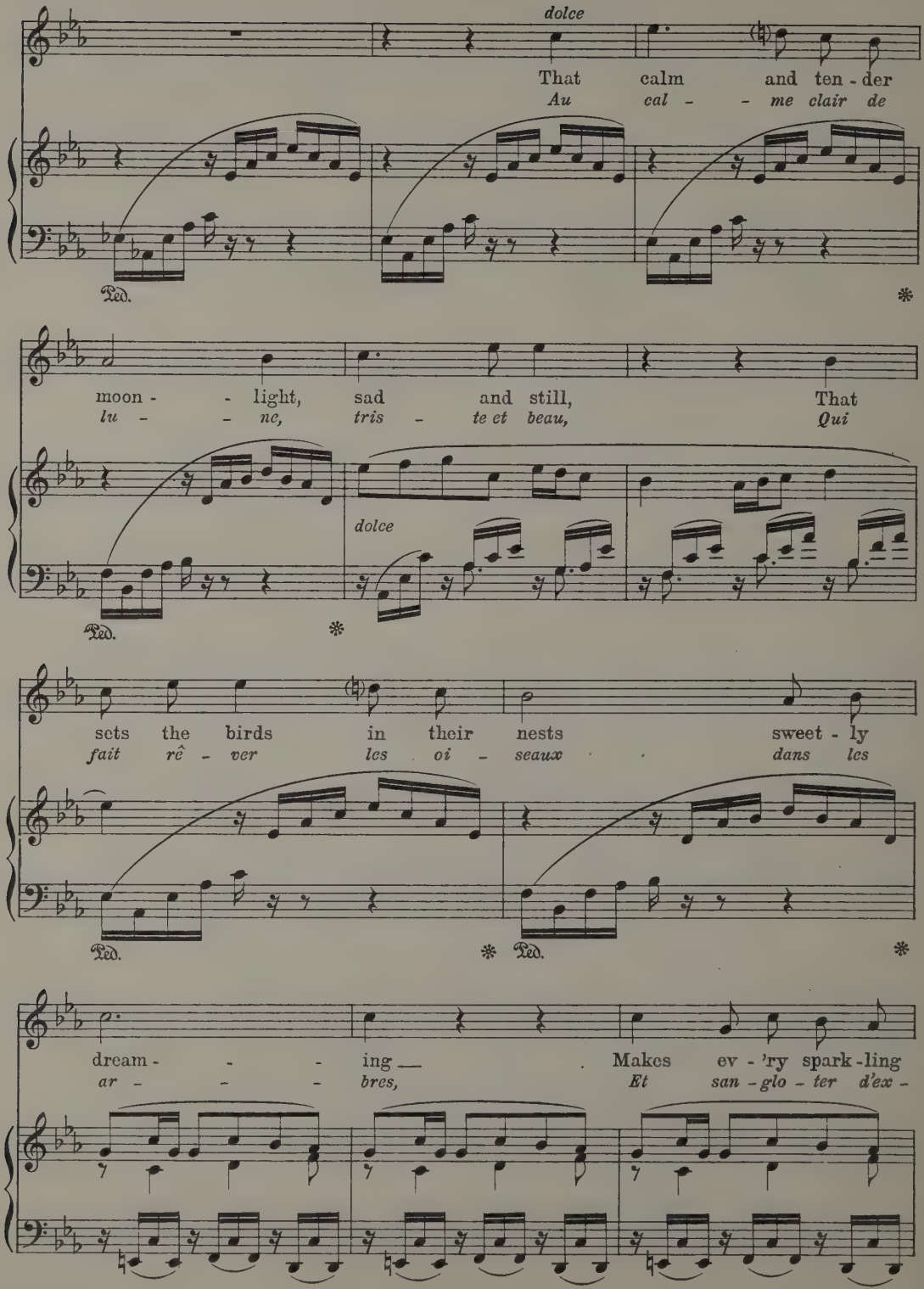
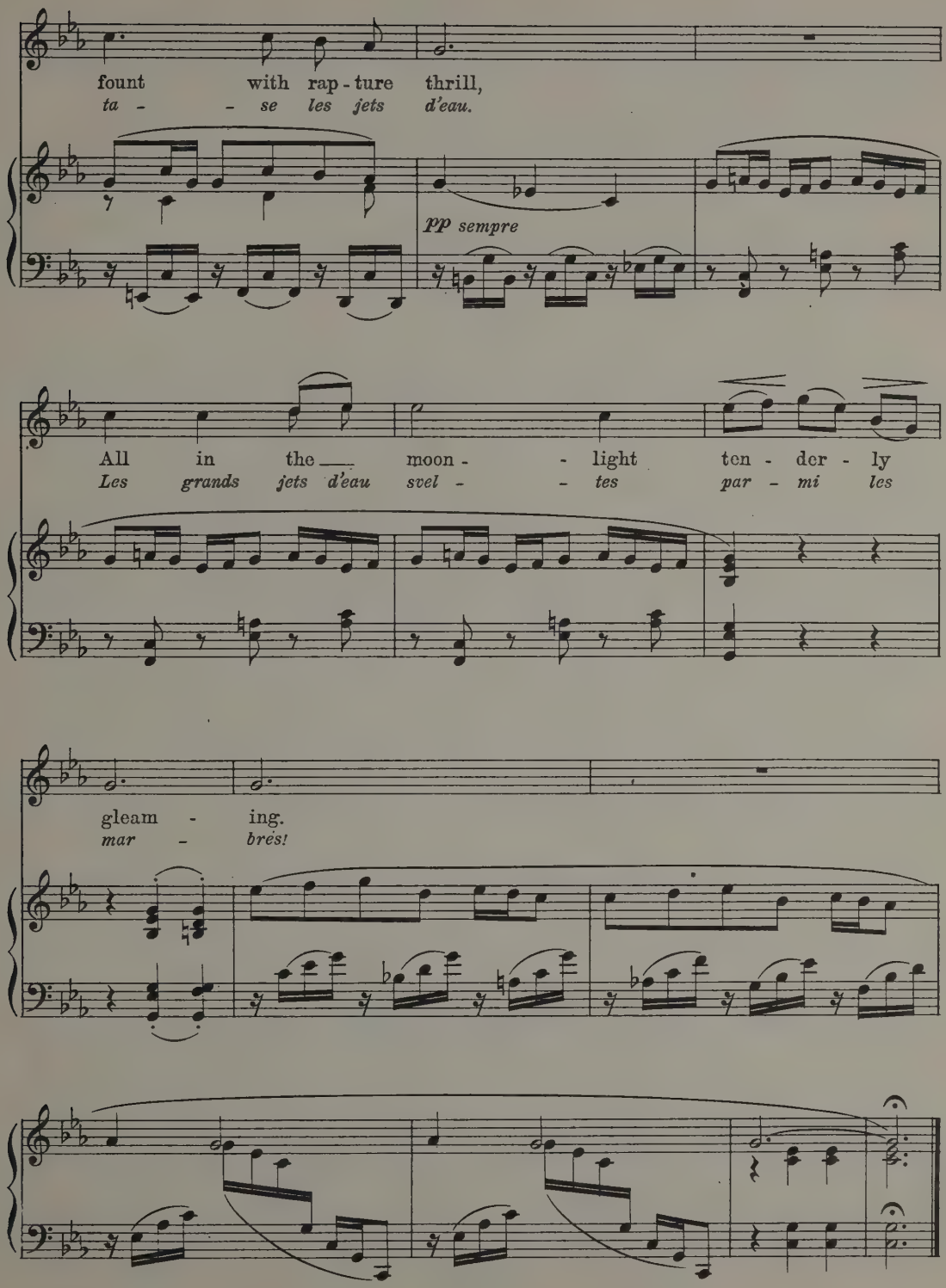
High
(Orig. B♭ min.)


soul is a pic-ture won - drous - ly fair, Where charm-ing sprites,
tre â - me est un pa - y - sa - ge choi - si, Que vont char-mant
pp
masked with mys - t'ry en - tran - cing, Play on their
mas - ques et ber - ga - mas - ques Jou - ant du
lutes strains of mus - ic soft and rare As they
luth et dan - sant, et qua - si Tris - tes sous
float be - fore me in their danc - - ing.
leurs dé - gui - se - ments fan - tas - - ques!
p

dolce
Mean - while they sing in a mi - nor strain, Tri - um - phant love
Tout en chan - tant, sur le mo - de mi - neur, L'a - mour vain - queur
pp
a life of joy un - end - - ing,
et la vie op - por - tu - - ne,
Yet do they seem to doubt their own re - frain, And in - to
Ils n'ont pas l'air de croire à leur bon - heur, Et leur chan -
moon-light pale their song is blend - - ing.
son se mêle au clair de lu - - ne!
r.h.

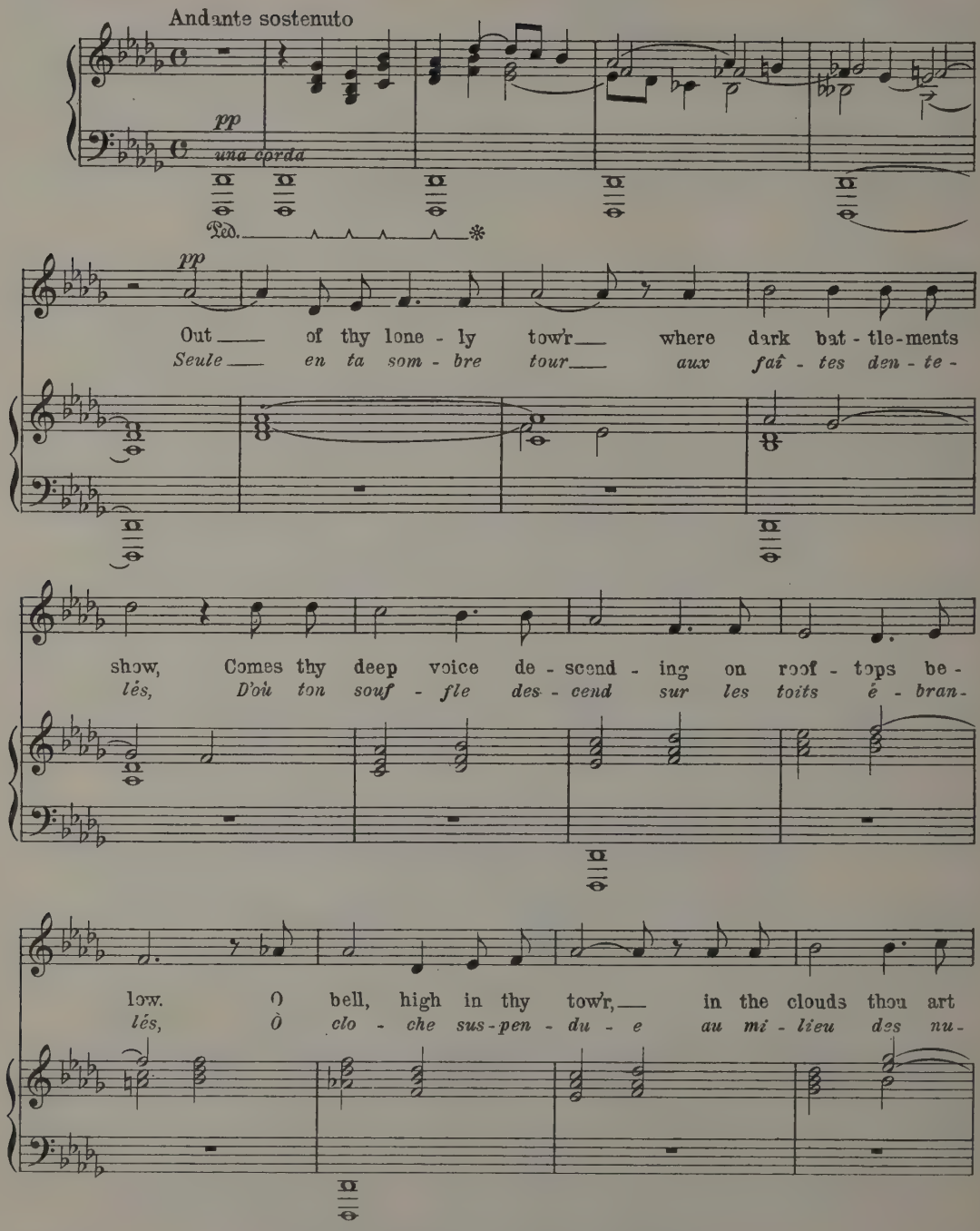

dolce
That calm and ten - der
Au cal - - me clair de
Ped.
moon - - light, sad and still, That
lu - - nc, tris - te et beau, Qui
dolce
Ped.
sets the birds in their nests sweet - ly
fait rê - ver les oi - seaux dans les
Ped.
Ped.
dream - - - ing Makes ev - 'ry spark - ling
ar - - - bres, Et san - glo - ter d'ex -


fount with rap - ture thrill,
ta - - se les jets d'eau.
pp sempre
All in the moon - - light ten - der - ly
Les grands jets d'eau svel - - tes par - mi les
gleam - ing.
mar - brés!

THE BELL
LA CLOCHE

VICTOR HUGO
English version by
Edith Tillotson

CAMILLE SAINT-SAËNS


Andante sostenuto
pp
una corda
Ped.
pp
Out of thy lone - ly tow'r where dark bat - tle-ments
Seule en ta som - bre tour aux faî - tes den - te -
show, Comes thy deep voice de - scend - ing on roof - tops be -
lés, D'où ton souf - fle des - cend sur les toits é - bran -
low. O bell, high in thy tow'r, in the clouds thou art
lés, Ô clo - che sus-pen - du - e au mi - lieu des nu -

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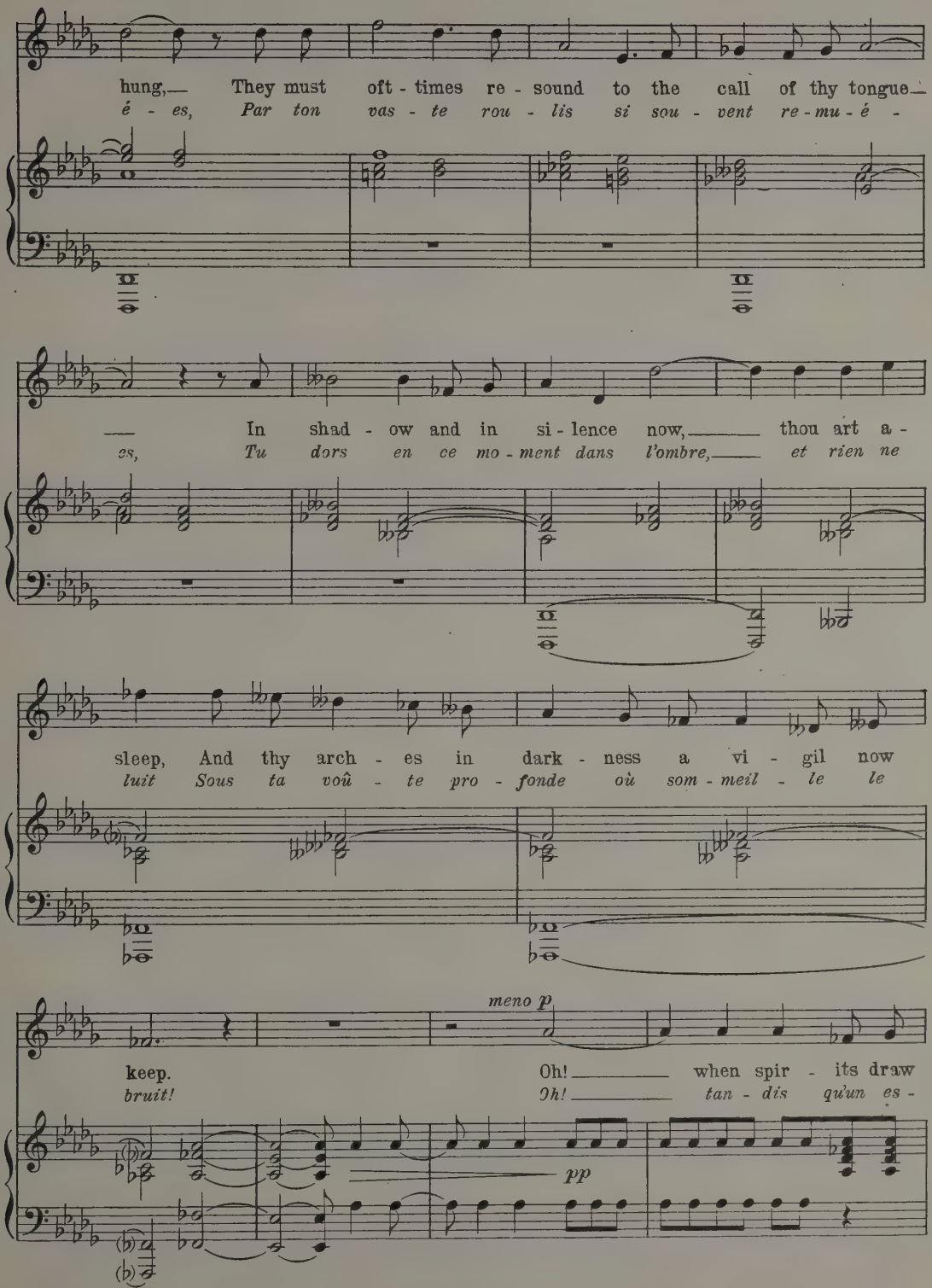
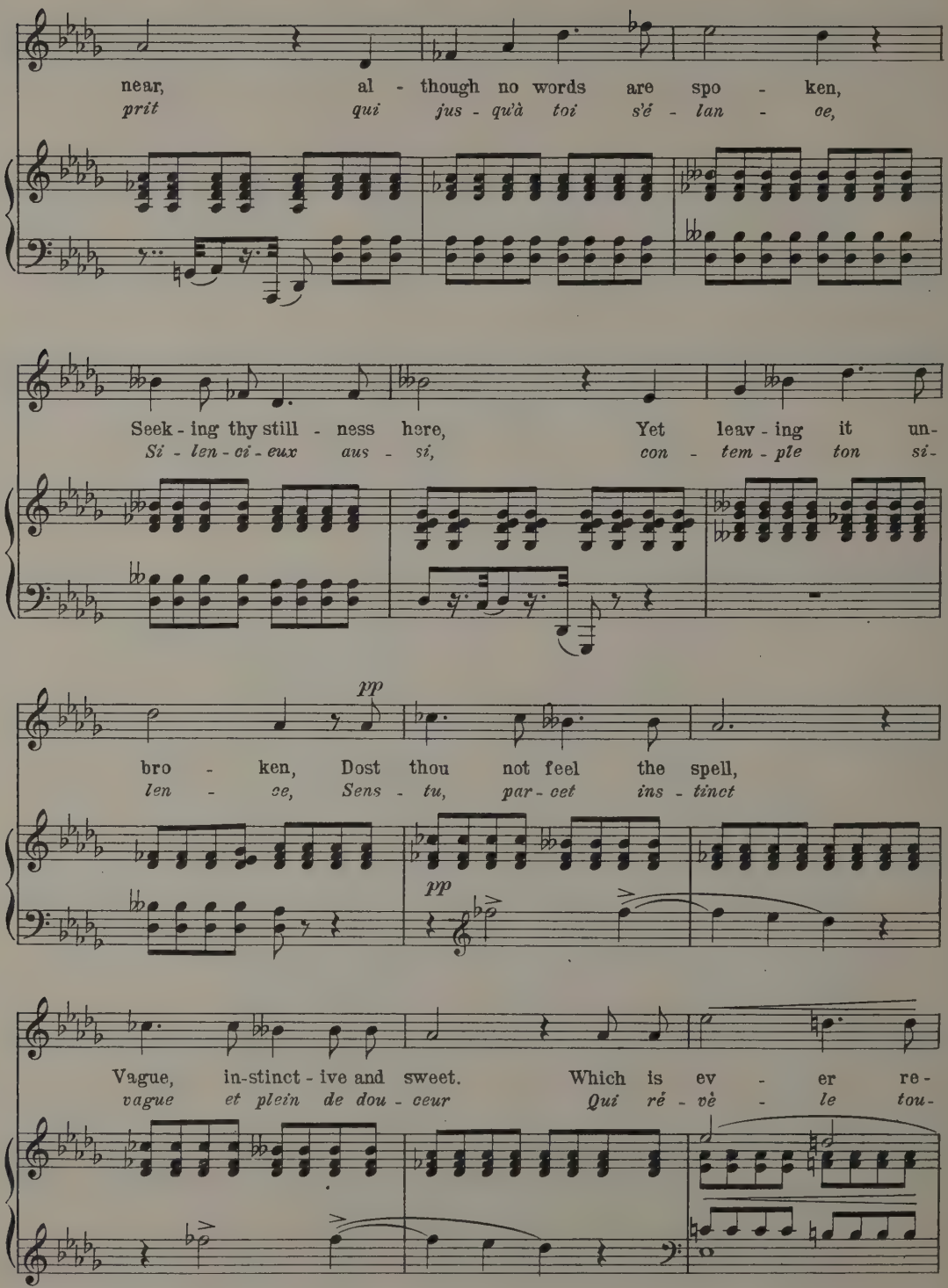
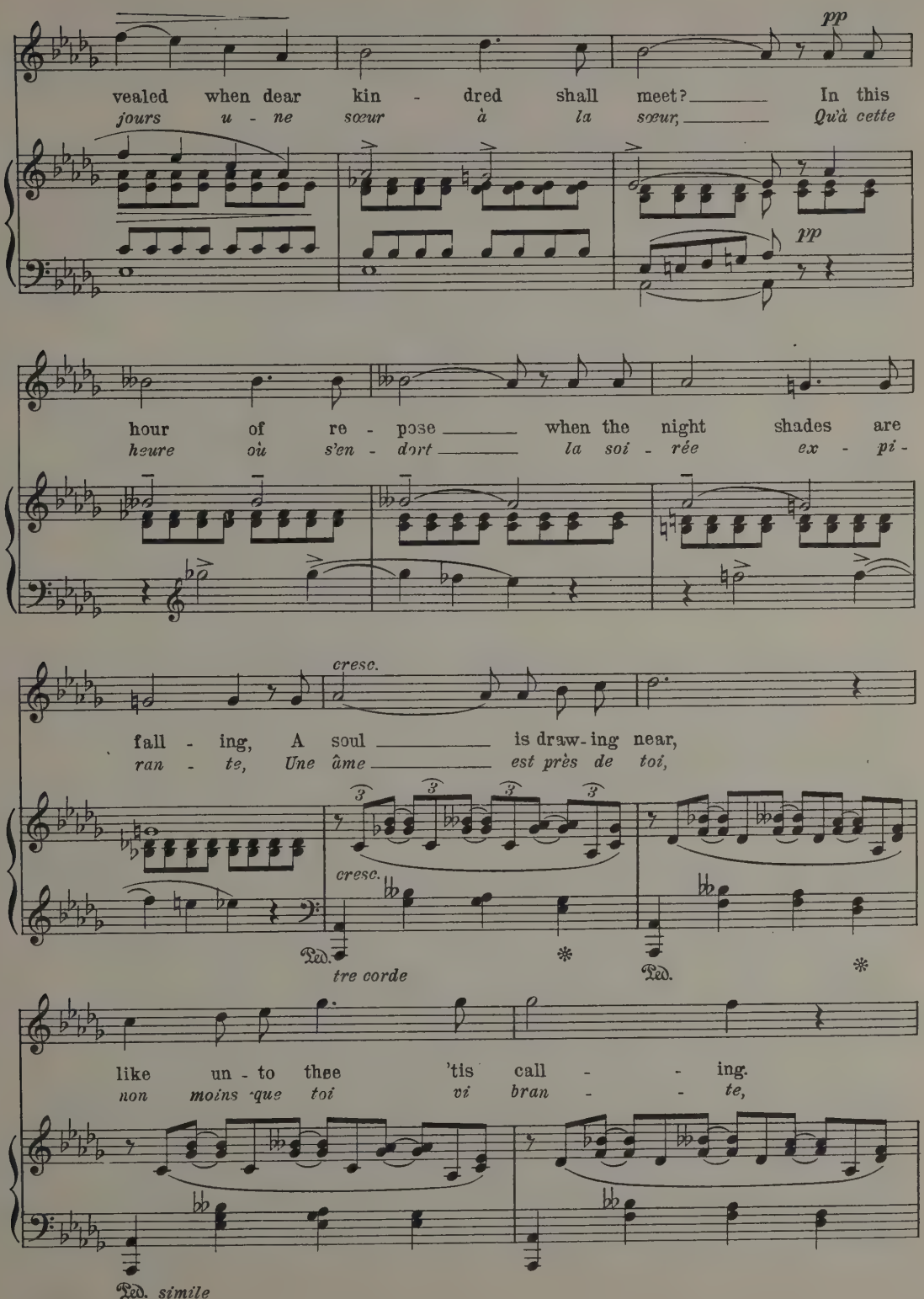
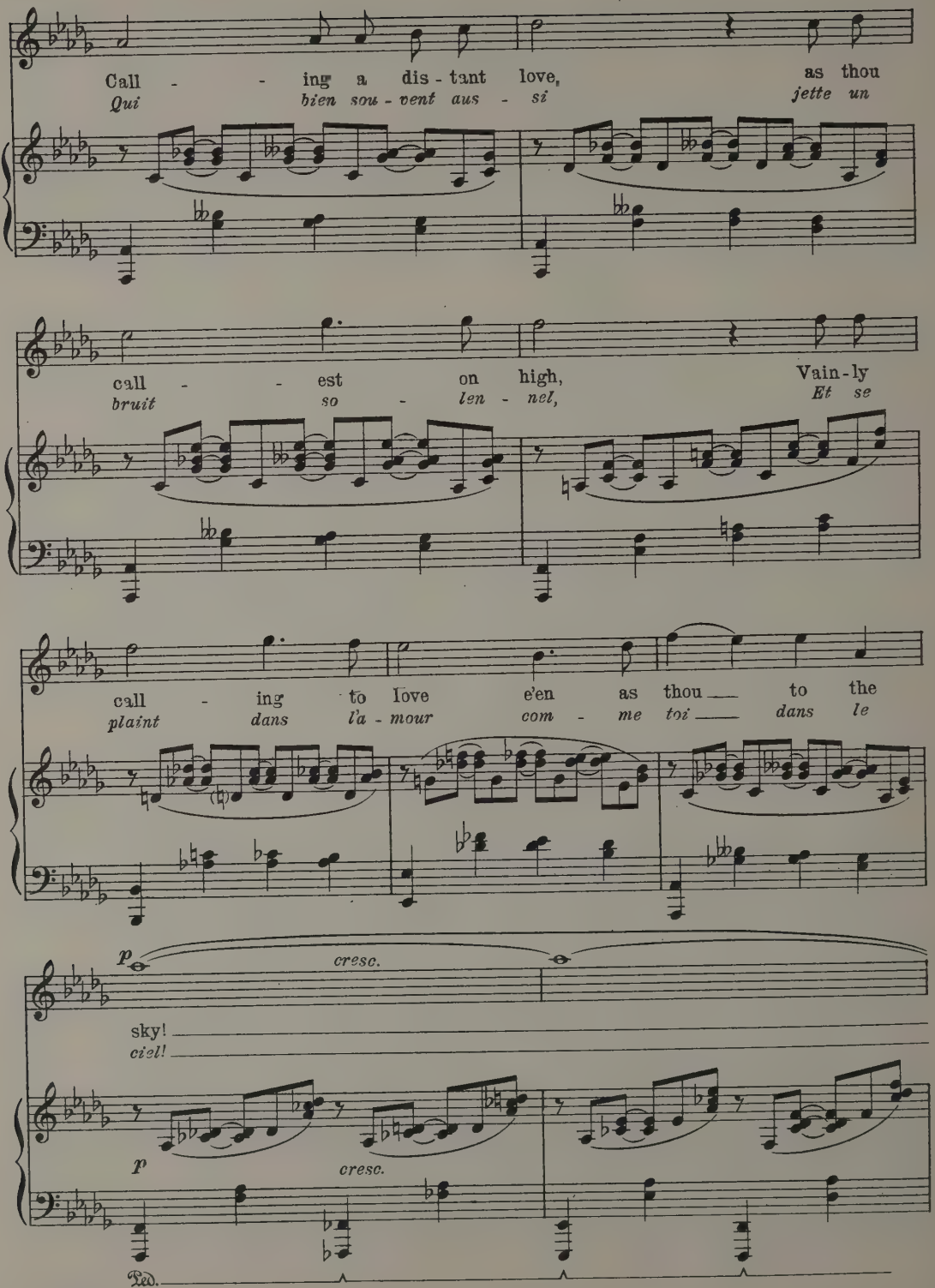
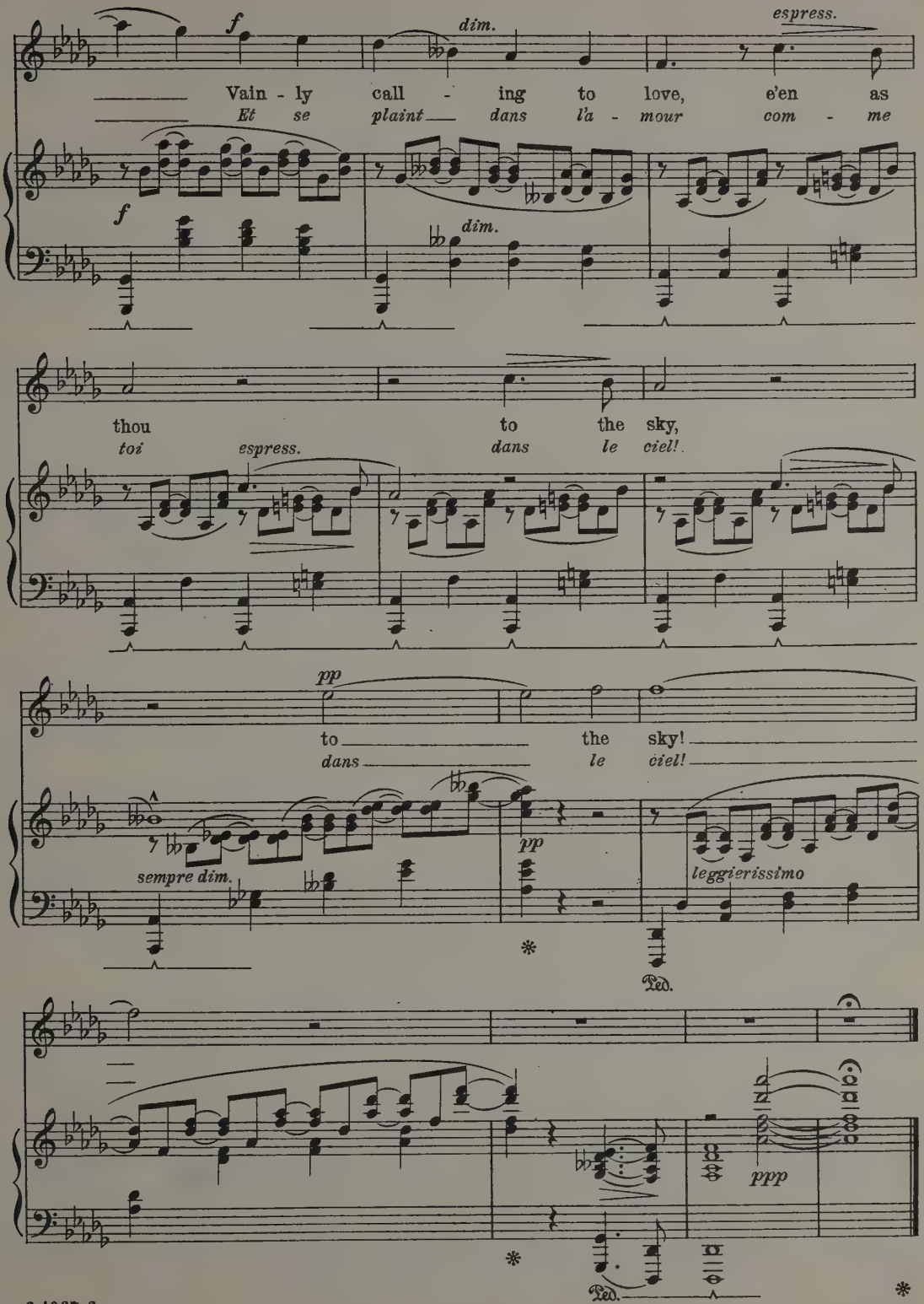

hung,— They must oft - times re - sound to the call of thy tongue—
é - es, Par ton vas - te rou - lis si sou - vent re - mu - é -
— In shad - ow and in si - lence now,— thou art a -
es, Tu dors en ce mo - ment dans l'ombre,— et rien ne
sleep, And thy arch - es in dark - ness a vi - gil now
luit Sous ta voû - te pro - fonde où som - meil - le le
meno p
keep.
bruit!
Oh! when spir - its draw
Oh! tan - dis qu'un es -
pp

near, al - though no words are spo - ken,
prît qui jus - qu'à toi s'é - lan - ce,
Seek - ing thy still - ness here, Yet leav - ing it un-
Si - len - ci - eux aus - si, con - tem - ple ton si-
pp
bro - ken, Dost thou not feel the spell,
len - ce, Sens - tu, par - cet ins - tinct
pp
Vague, in-stinct - ive and sweet. Which is ev - er re-
vague et plein de dou - ceur Qui ré - vè - le tou-


pp
vealed when dear kin - dred shall meet? In this
jours u - ne sœur à la sœur, Qu'à cette
pp
hour of re - pose when the night shades are
heure où s'en - dort la soi - rée ex - pi -
cresc.
fall - ing, A soul is draw-ing near,
ran - te, Une âme est près de toi,
cresc.
Ped.
tre corde
Ped.
like un - to thee 'tis call - - ing.
non moins que toi vi bran - - te,
Ped. simile

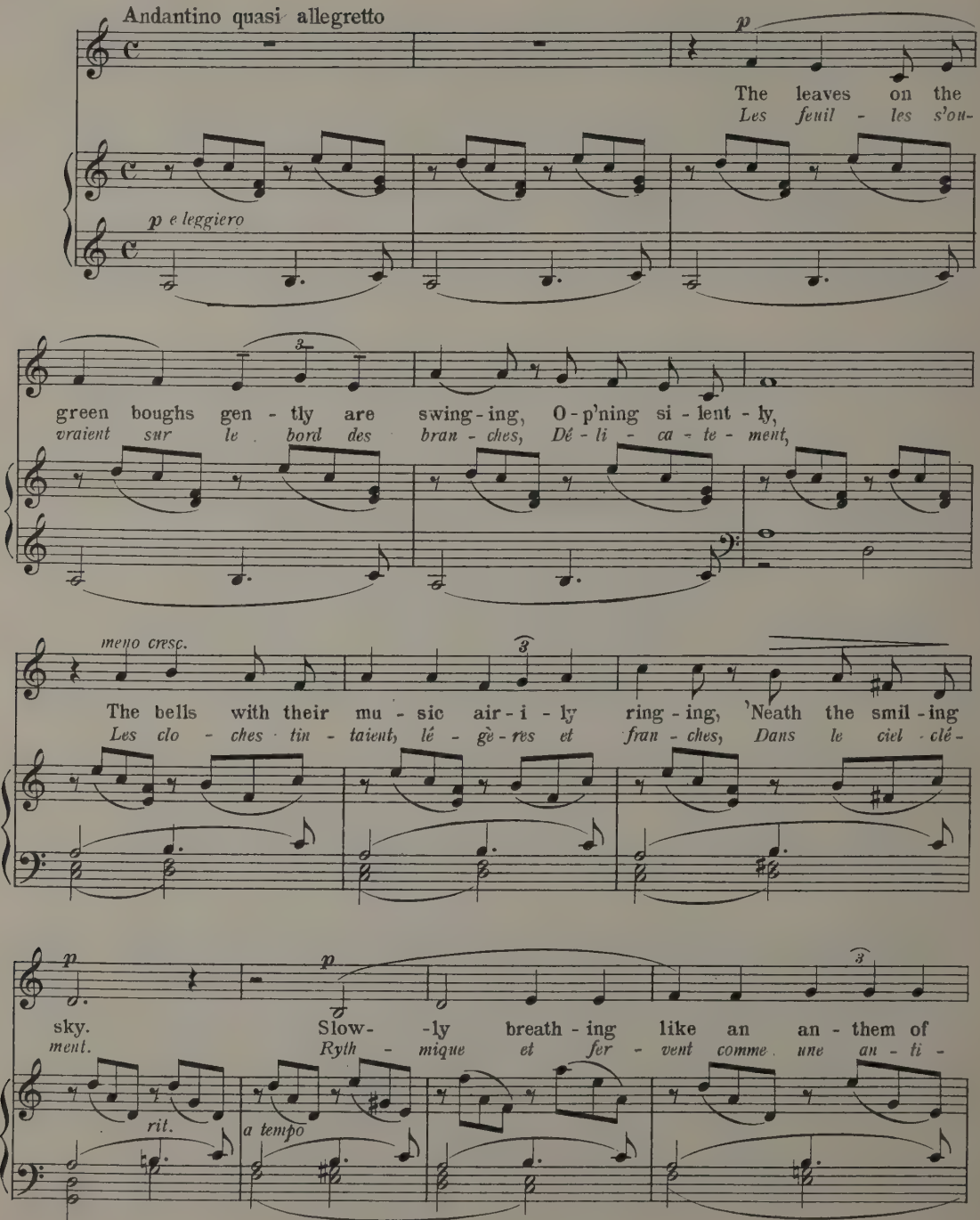

Call - - ing a dis - tant love, as thou
Qui bien sou - vent aus - si jette un
call - - est on high, Vain-ly
bruit so - len - nel, Et se
call - ing to love e'en as thou to the
plaint dans l'a - mour com - me toi dans le
p cresc.
sky!
ciel!
p cresc.
Ped.


f
dim.
espress.
Vain - ly call - ing to love, e'en as
Et se plaint dans l'a - mour com - me
f
dim.
thou to the sky,
toi espress. dans le ciel!
pp
to the sky!
dans le ciel!
sempre dim.
pp
leggierissimo
Ped.
ppp
Ped.

THE BELLS

LES CLOCHES

PAUL BOURGET — ACHILLE CLAUDE DEBUSSY


Andantino quasi allegretto
p
The leaves on the
Les feuil - les s'ou-
p e leggiero
green boughs gen - tly are swing - ing, O - p'ning si - lent - ly,
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,
meno cresc.
The bells with their mu - sic air - i - ly ring - ing, 'Neath the smil - ing
Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé -
p
p
sky. Slow- -ly breath - ing like an an - them of
ment. Ryth - mique et fer - vent comme une an - ti -
rit.
a tempo

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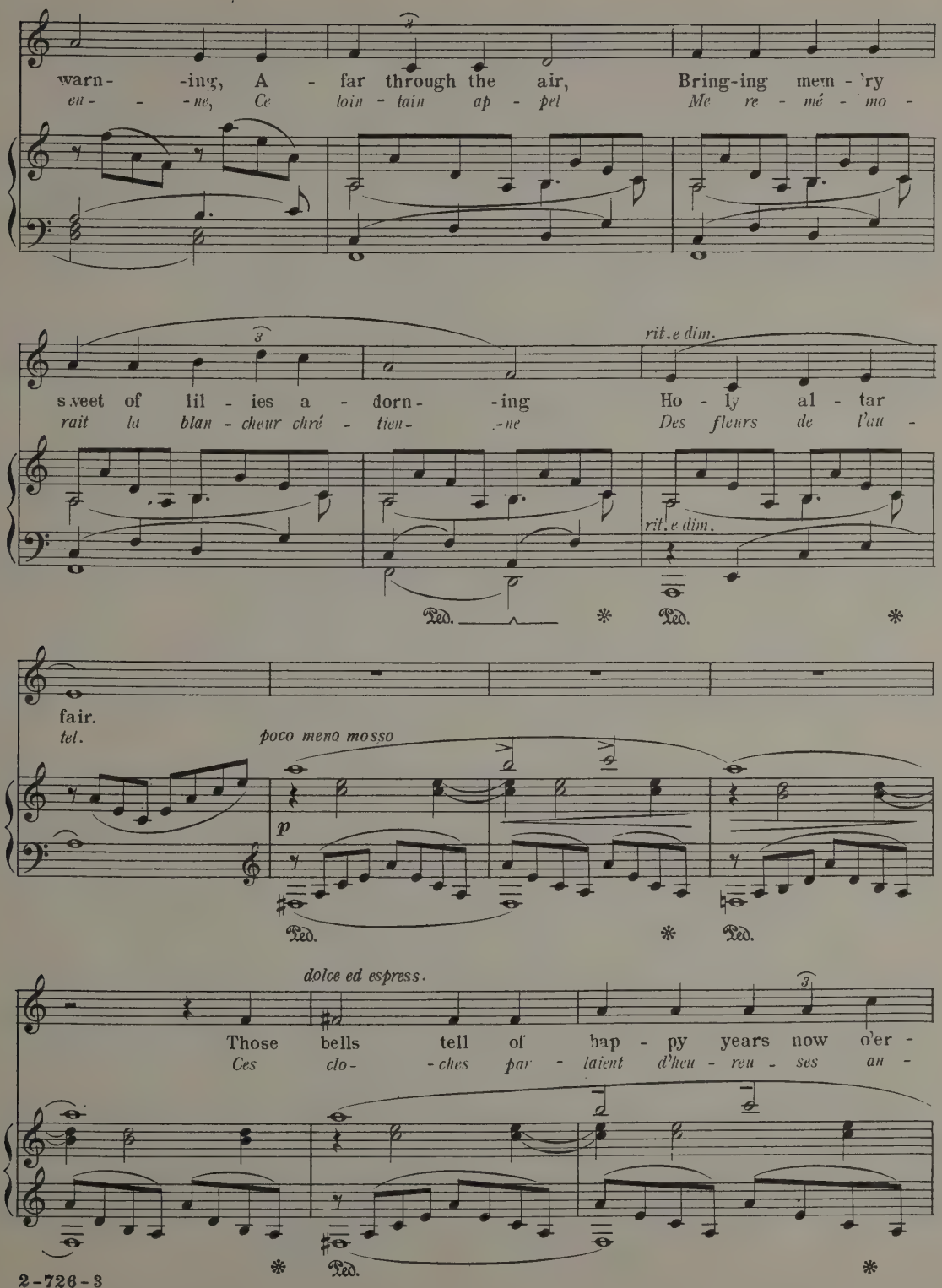
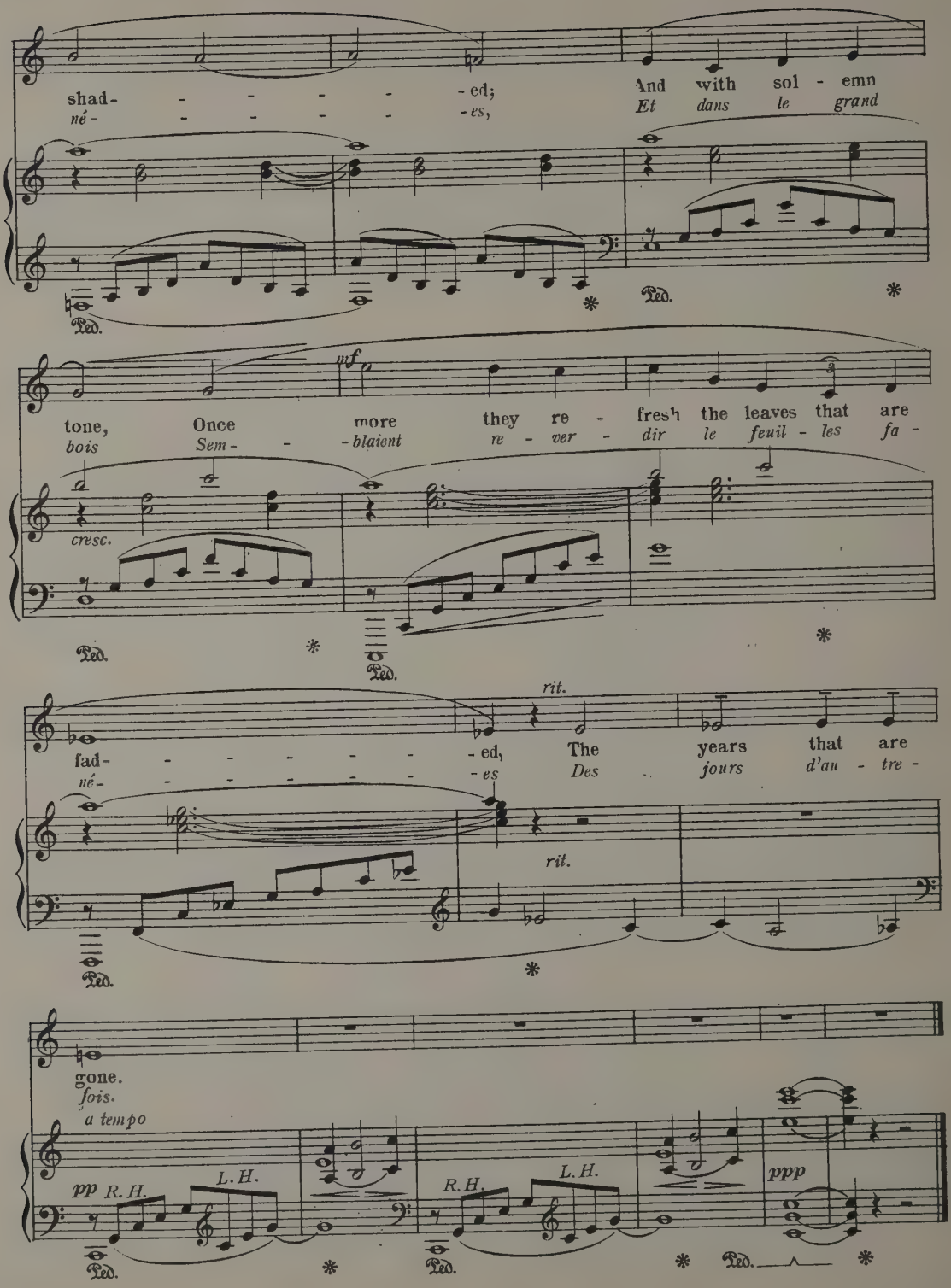
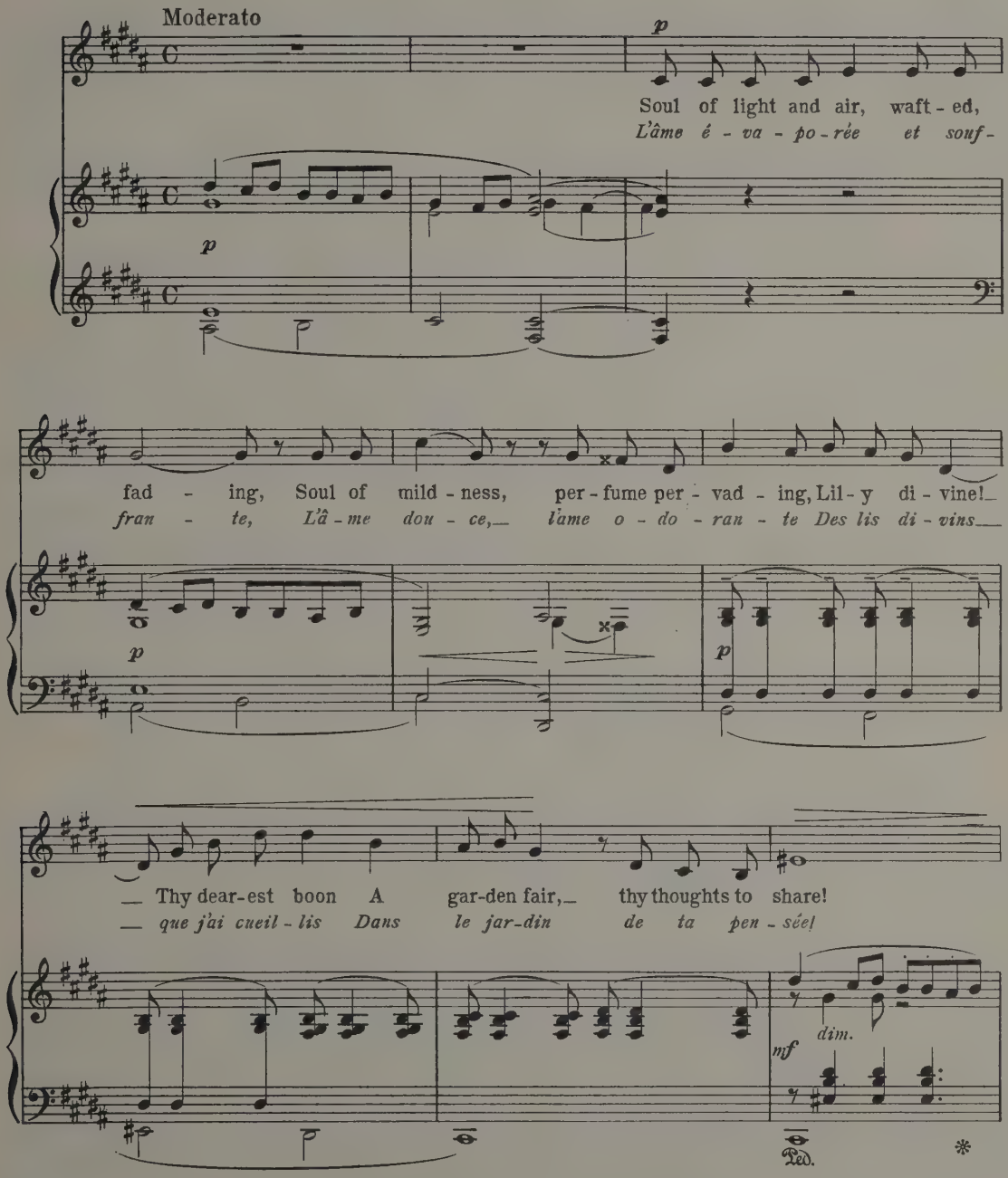

warn- -ing, A - far through the air, Bring-ing mem - 'ry
en- - -ne, Ce loin - tain ap - pel Me re - mé - mo -
sweet of lil - ies a - dorn- -ing Ho - ly al - tar
rait la blan - cheur chré - tien- -ne Des fleurs de l'au -
rit.e dim.
rit.e dim.
Ped. * Ped. *
fair.
tel.
poco meno mosso
p
Ped. * Ped.
dolce ed espress.
Those bells tell of hap - py years now o'er -
Ces clo- -ches par - laient d'heu - reu - ses an -
* Ped. *


shad- - - - - - ed;
né- - - - - - es,
And with sol - emn
Et dans le grand
Ped.
mf
tone, Once more they re - fresh the leaves that are
bois Sem - - blaient re - ver - dir le feuil - les fa -
cresc.
rit.
fad- - - - - - ed, The years that are
né- - - - - - es Des jours d'au - tre -
rit.
gone.
fois.
a tempo
pp R.H. L.H.
R.H. L.H.
ppp

ROMANCE

PAUL BOURGET
English version by
George Cooper

ACHILLE CLAUDE DEBUSSY


Moderato
p
Soul of light and air, waft - ed,
L'âme é - va - po - rée et souf -
fad - ing, Soul of mild - ness, per - fume per - vad - ing, Lil - y di - vine!
fran - te, L'â - me dou - ce, l'âme o - do - ran - te Des lis di - vins
Thy dear-est boon A gar-den fair, thy thoughts to share!
que j'ai cueil - lis Dans le jar-din de ta pen - sée!
dim.
mf
Ped.
*

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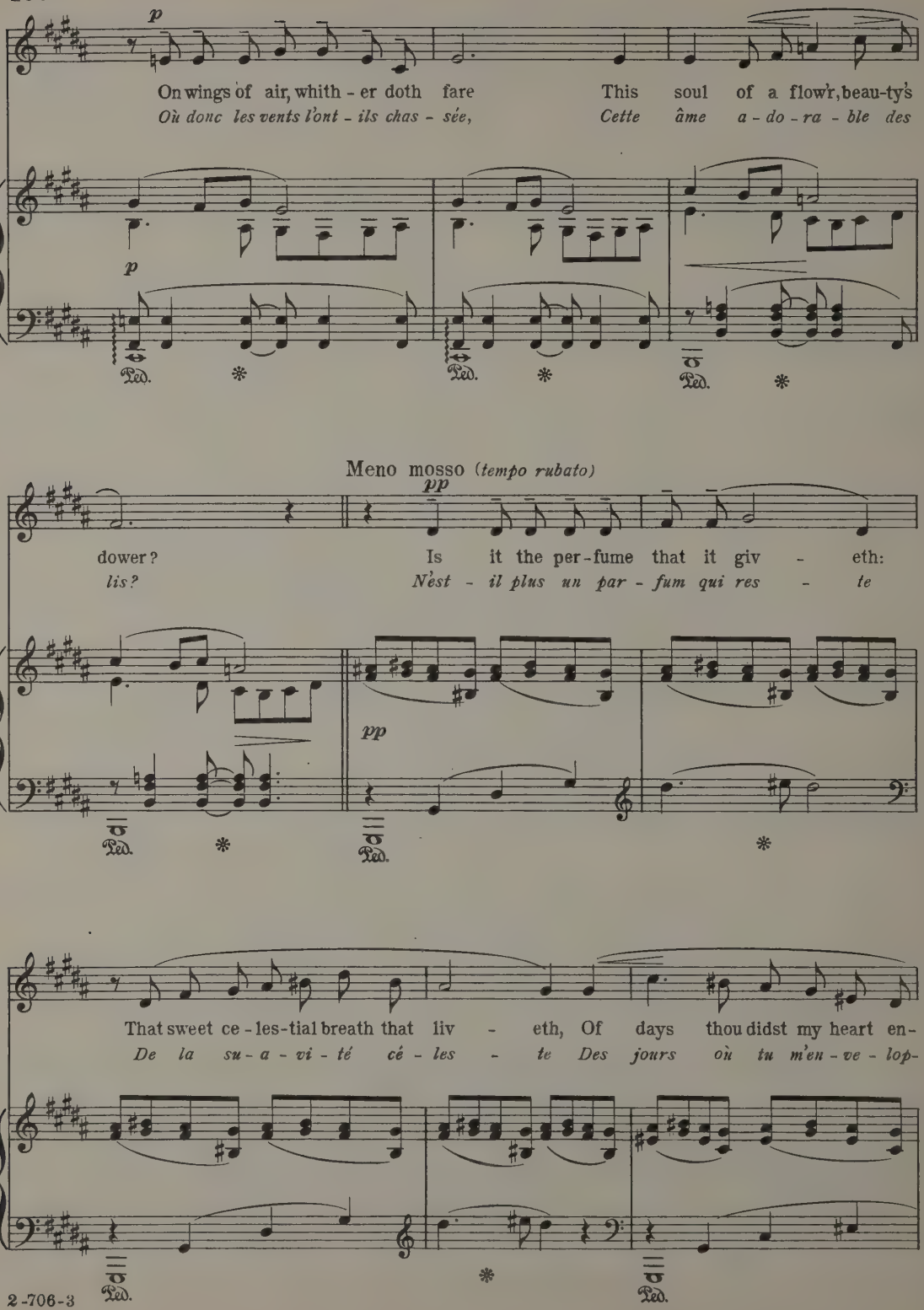
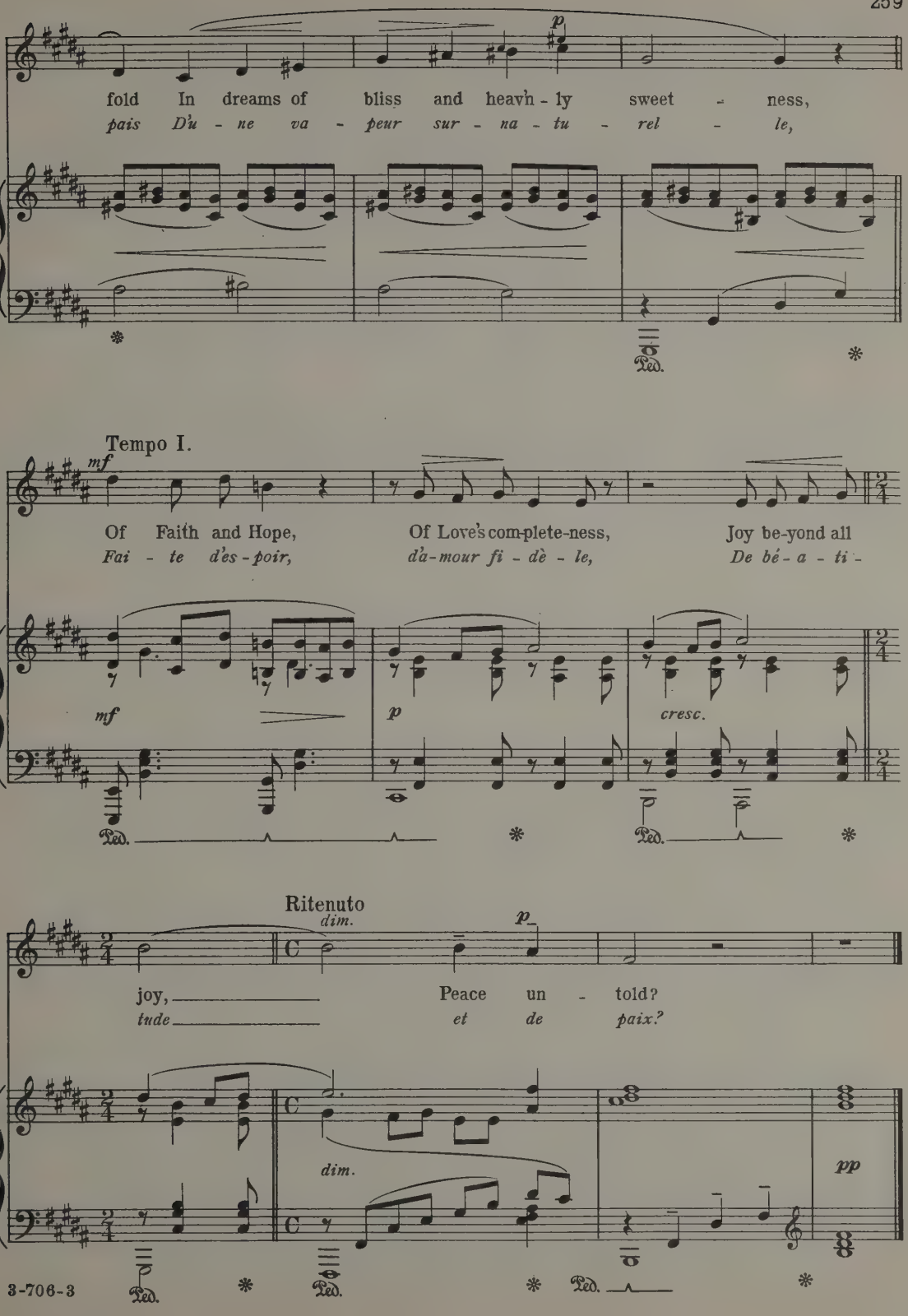

p
On wings of air, whith - er doth fare This soul of a flow'r, beau-ty's
Où donc les vents l'ont - ils chas - sée, Cette âme a - do - ra - ble des
p
Ped. * Ped. * Ped. *
Meno mosso (tempo rubato)
pp
dower? Is it the per-fume that it giv - eth:
lis? N'est - il plus un par - fum qui res - te
pp
Ped. * Ped. *
That sweet ce - les-tial breath that liv - eth, Of days thou didst my heart en-
De la su - a - vi - té cé - les - te Des jours où tu m'en - ve - lop-
Ped. * Ped.

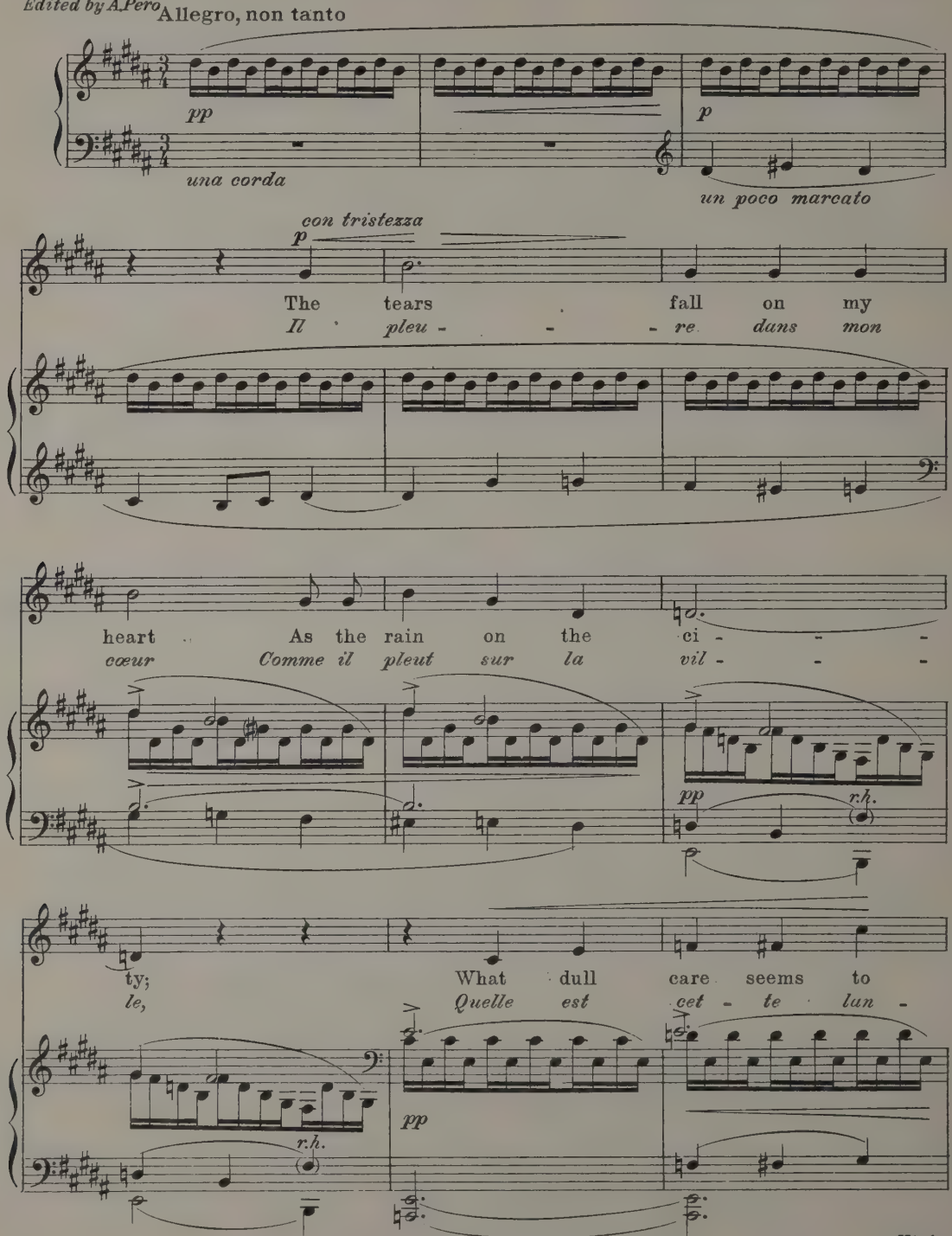

p
fold In dreams of bliss and heavn-ly sweet-ness,
pais D'u-ne va-peur sur-na-tu-rel-le,
Ped.
Tempo I.
mf
Of Faith and Hope, Of Love's com-plete-ness, Joy be-yond all
Fai-te d'es-poir, d'a-mour fi-dè-le, De bé-a-ti-
mf
p
cresc.
Ped.
Ritenuto
dim.
p
joy,
tude
Peace un-told?
et de paix?
dim.
pp
Ped.
3-706-3

THE TEARS FALL ON MY HEART

PAUL VERLAINE
English version by
Edith Tillotson
Edited by A. Pero

IL PLEURE DANS MON CŒUR

ACHILLE CLAUDE DEBUSSY



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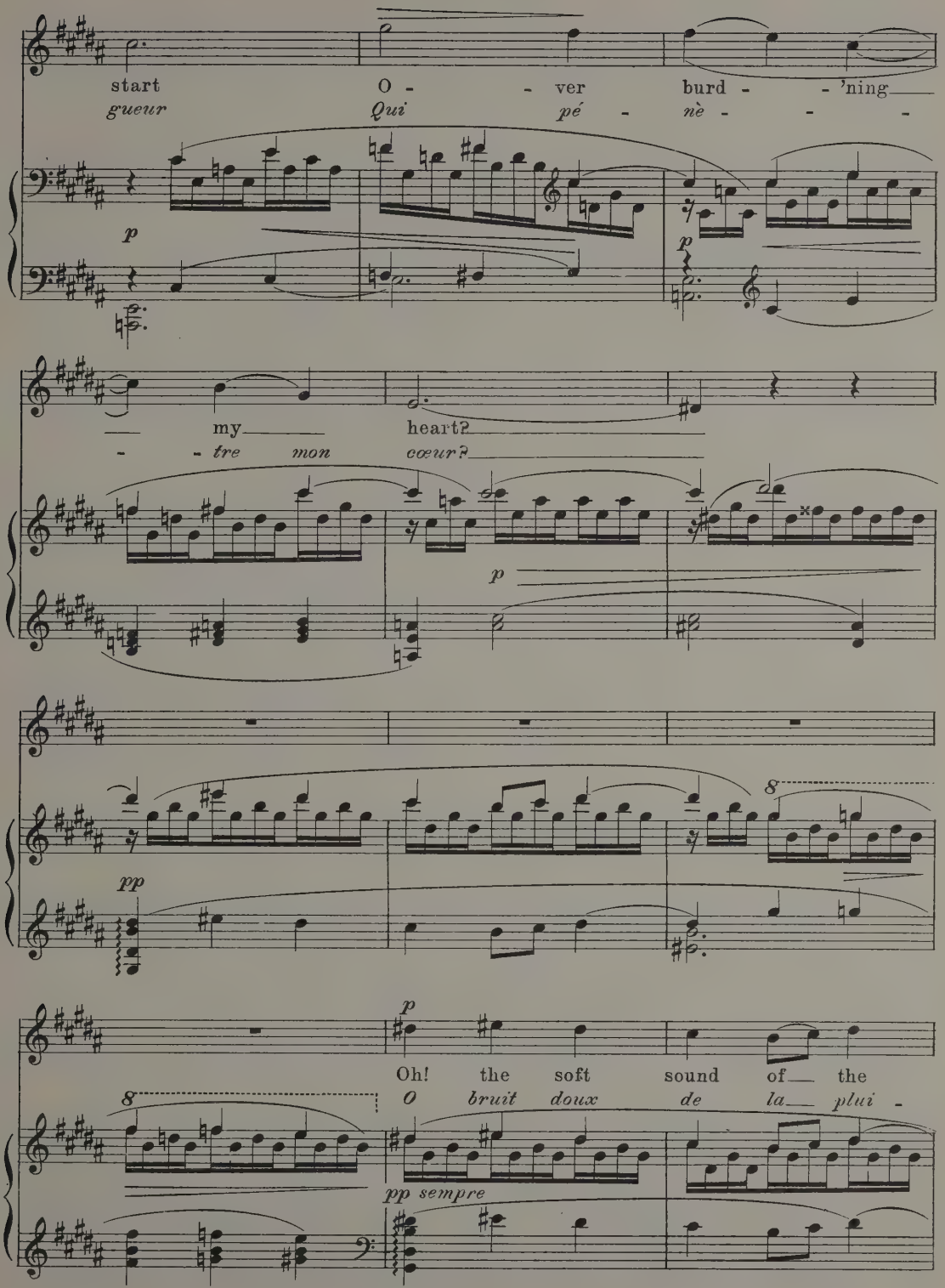
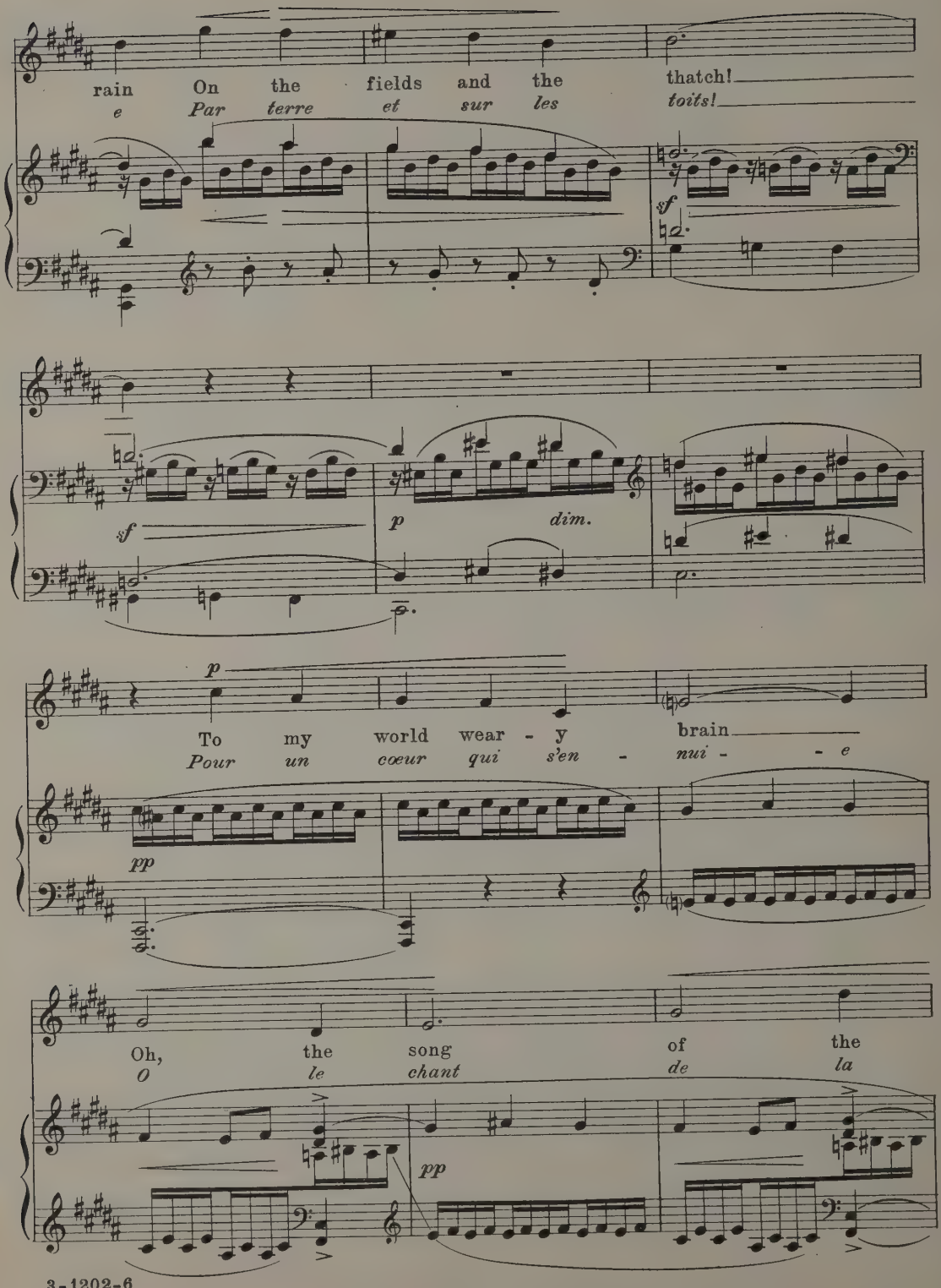
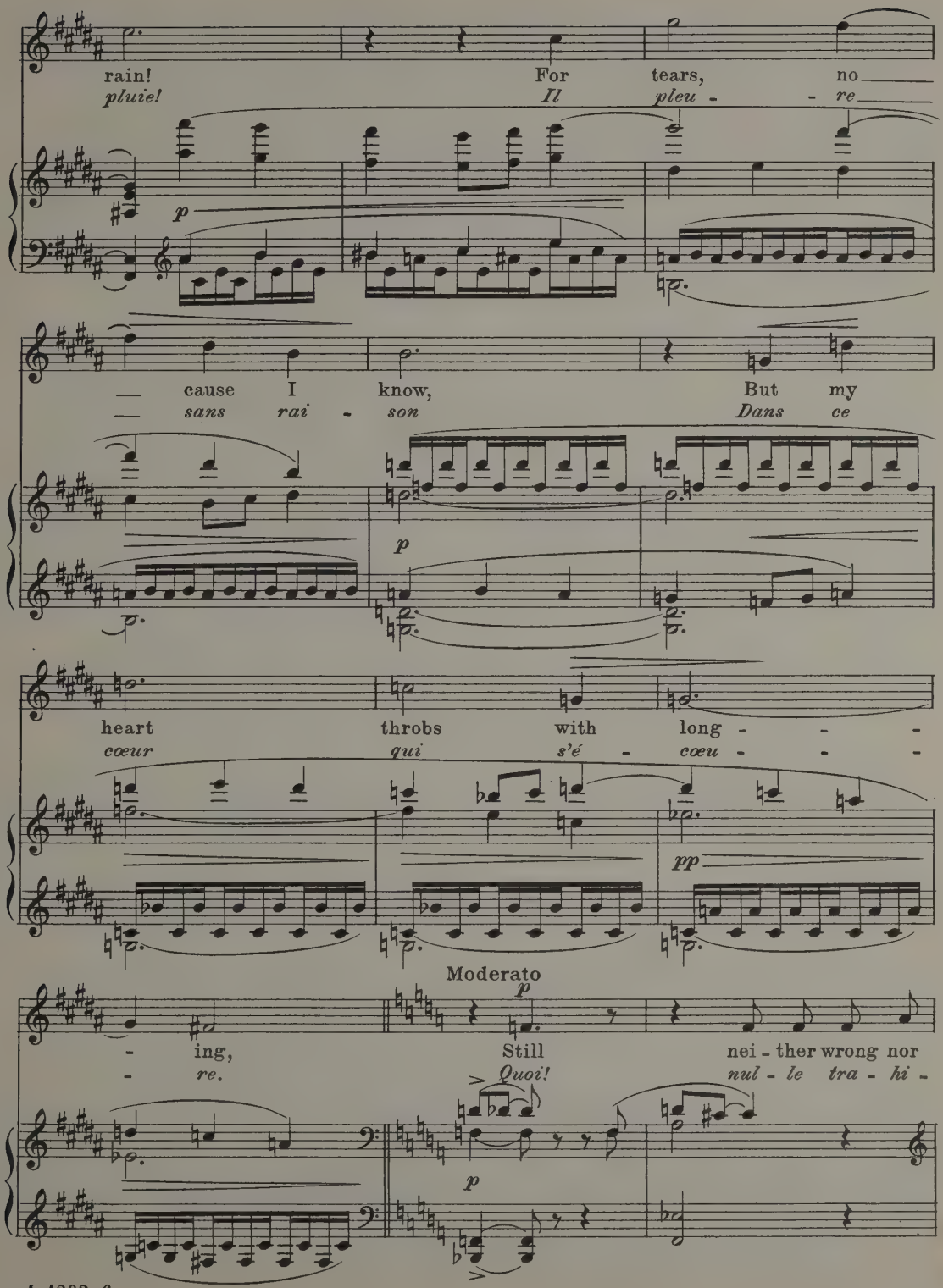
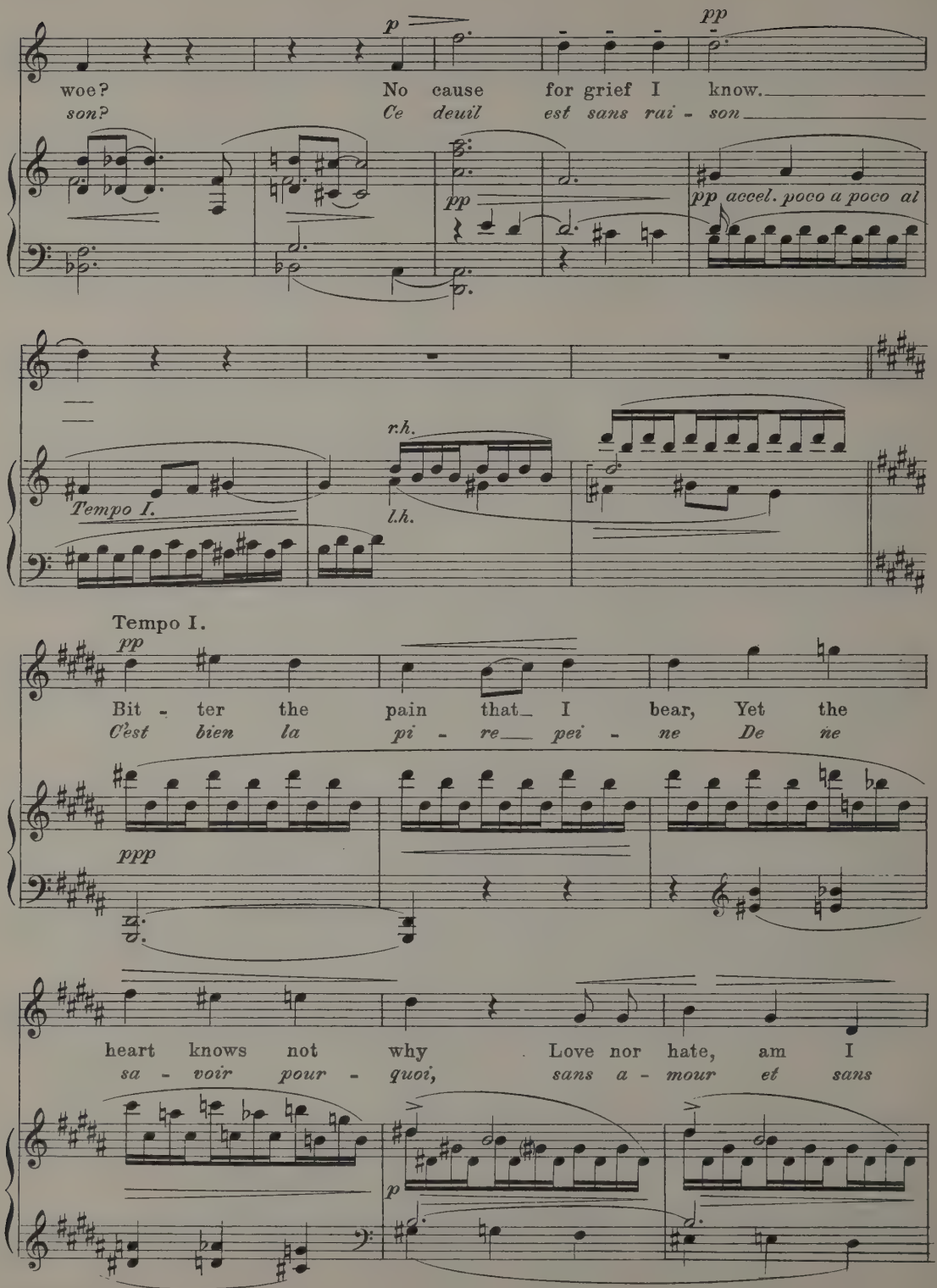
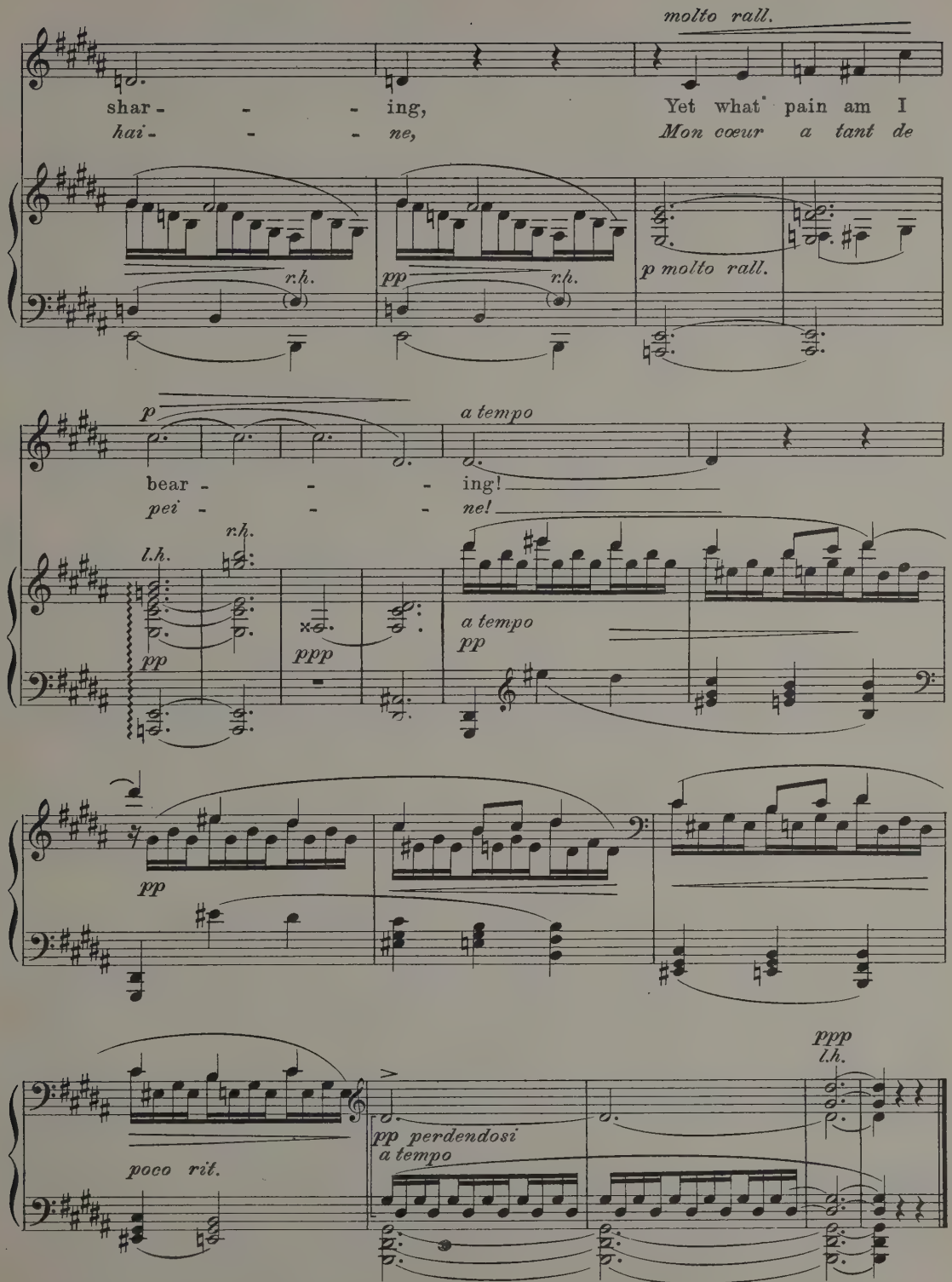
High
(Orig.)


start
gueur
O - - ver
Qui
burd - - 'ning
pé - nè - - -
p
p
my
- - tre mon
heart?
cœur?
p
pp
8
p
Oh! the soft sound of the
O bruit doux de la plui -
8
pp sempre


rain On the fields and the thatch!
e Par terre et sur les toits!
sf
sf p dim.
p
To my world wear - y brain
Pour un cœur qui s'en - nui - e
pp
Oh, the song of the
O le chant de la
pp

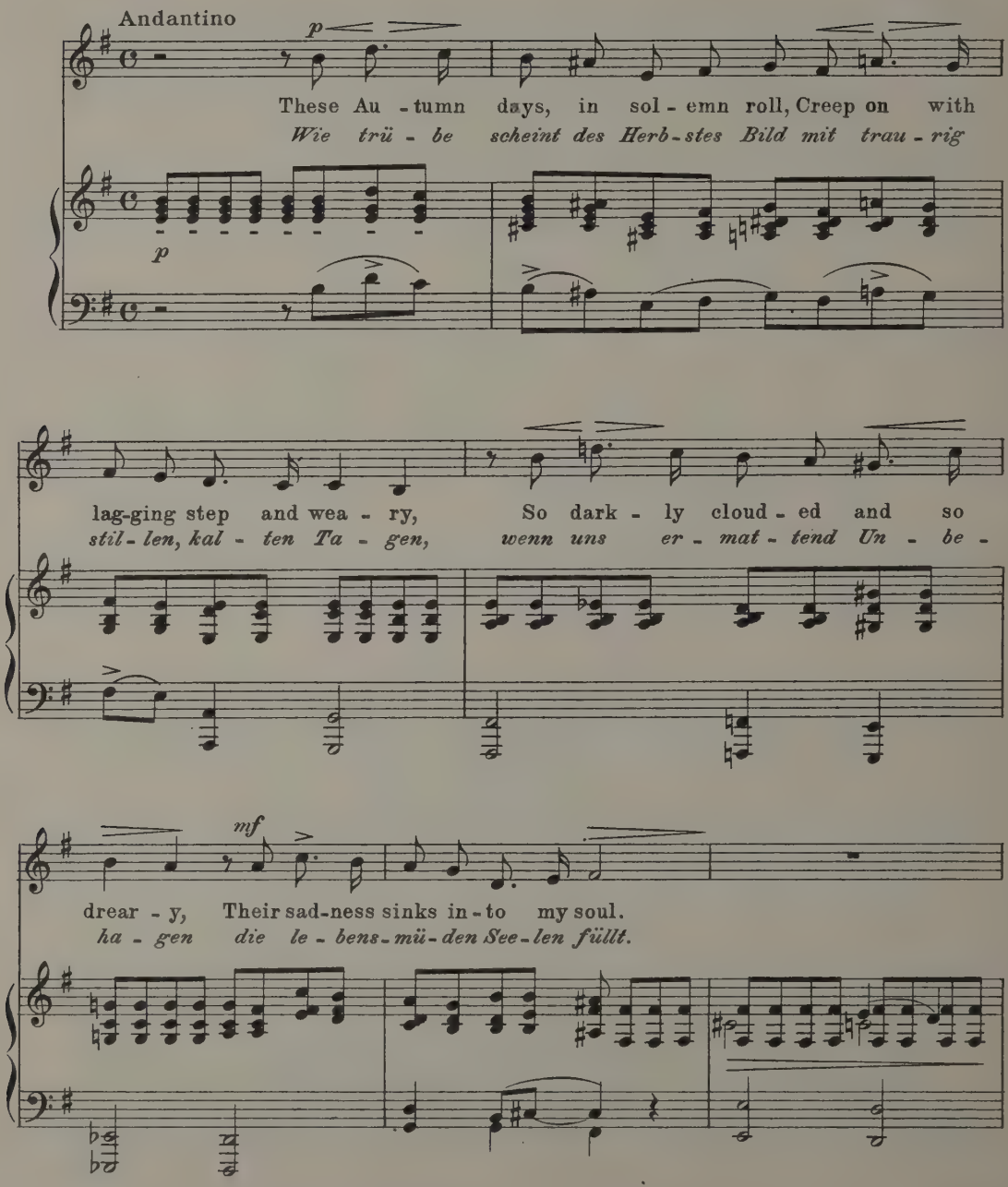

rain!
pluie!
For
Il
tears,
pleu - re
no
p
cause I know,
sans rai - son
But my
Dans ce
p
heart
cœur
throbs
qui
with
s'é - cœu - - -
long - - -
pp
Moderato
p
- ing,
- re.
Still
Quoi!
nei - ther wrong nor
nul - le tra - hi -
p


p
pp
woe?
No cause for grief I know.
son?
Ce deuil est sans rai - son
pp
pp accel. poco a poco al
r.h.
Tempo I.
l.h.
Tempo I.
pp
Bit - ter the pain that I bear, Yet the
C'est bien la pi - re pei - ne De ne
ppp
heart knows not why Love nor hate, am I
sa - voir pour - quoi, sans a - mour et sans
p

molto rall.
shar - - - ing,
hai - - - ne,
Yet what pain am I
Mon cœur a tant de
r.h.
pp
r.h.
p molto rall.
p
a tempo
bear - - - ing!
pei - - - ne!
l.h.
r.h.
pp
ppp
a tempo
pp
pp
ppp
l.h.
poco rit.
pp perdendosi
a tempo

From the Russian of
A. FET
German version by
L. Esbeer
English version by
Edith Sanford Tillotson

AUTUMN
HERBST

A. ARENSKY
Op. 27, No 2.


Andantino
p
These Au - tumn days, in sol - emn roll, Creep on with
Wie trü - be scheint des Herb - stes Bild mit trau - rig
p
lag-ging step and wea - ry, So dark - ly cloud - ed and so
stil - len, kal - ten Ta - gen, wenn uns er - mat - tend Un - be -
mf
drear - y, Their sad-ness sinks in - to my soul.
ha - gen die le - bens - mü - den See - len füllt.

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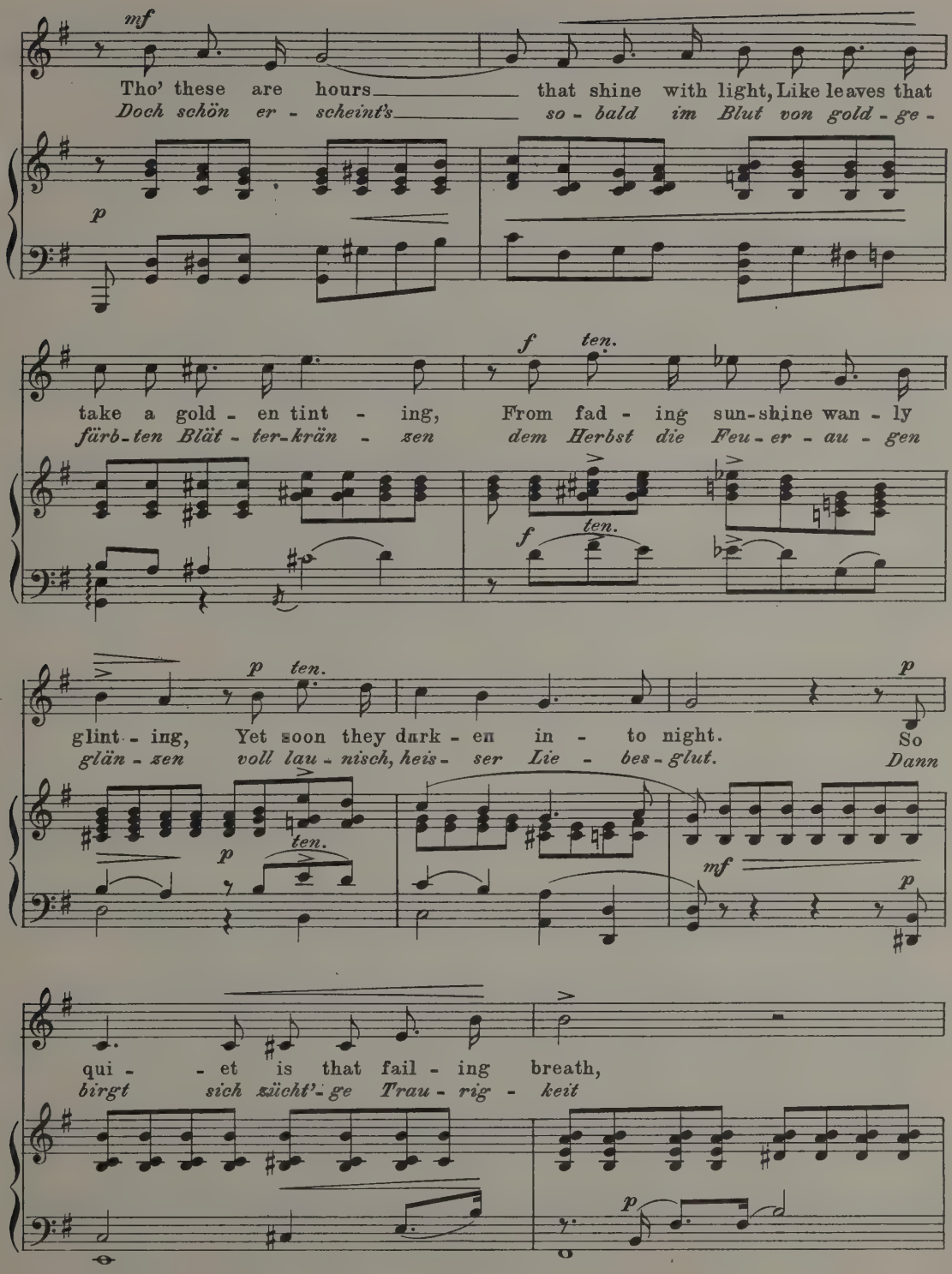
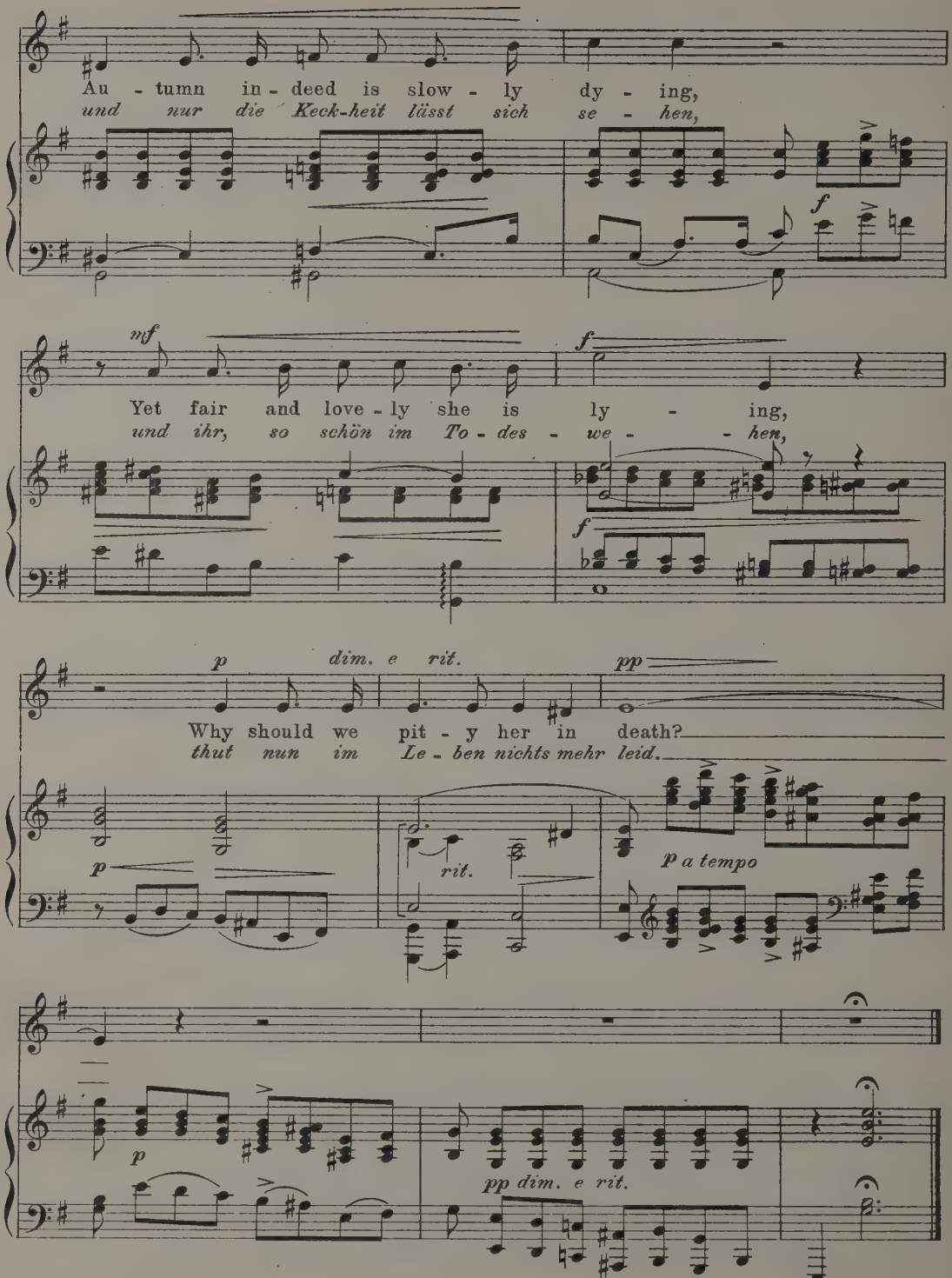
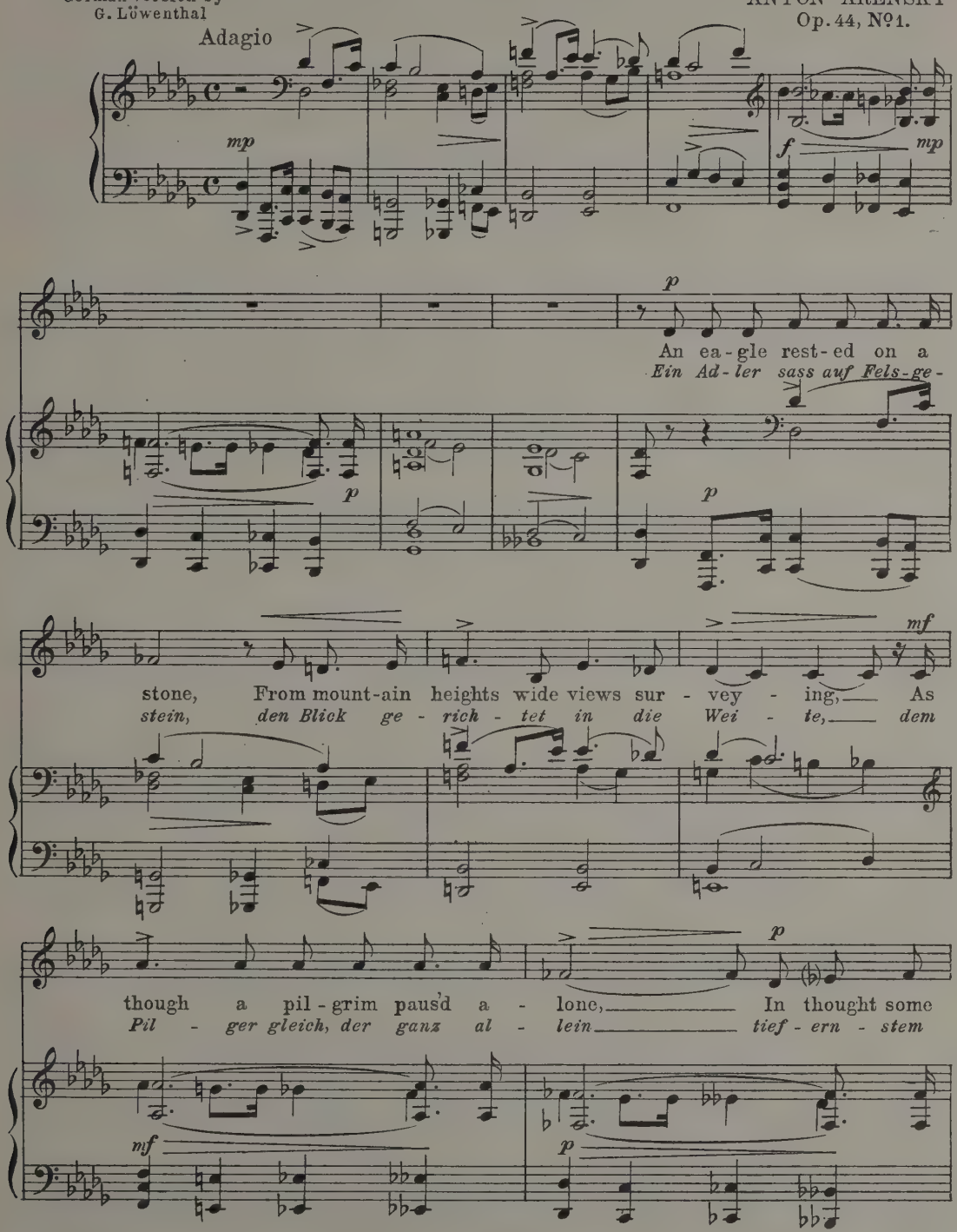

mf
Tho' these are hours that shine with light, Like leaves that
Doch schön er - scheint's so - bald im Blut von gold - ge -
p
f ten.
take a gold - en tint - ing, From fad - ing sun-shine wan - ly
färb-ten Blät - ter-krän - zen dem Herbst die Feu - er - au - gen
f ten.
p ten.
glint - ing, Yet soon they dark - en in - to night. So
glän - zen voll lau - nisch, heis - ser Lie - bes - glut. Dann
p ten.
mf
p
qui - - et is that fail - ing breath,
birgt sich zücht'- ge Trau - rig - keit
p


Au - tumn in - deed is slow - ly dy - ing,
und nur die Keck-heit lässt sich se - hen,
mf
f
Yet fair and love - ly she is ly - ing,
und ihr, so schön im To - des - we - hen,
p dim. e rit.
pp
Why should we pit - y her in death?
thut nun im Le - ben nichts mehr leid.
p
rit.
p a tempo
p
pp dim. e rit.
Ped.
*

From the Russian of
Count Golenistscheff-Kutusoff
English version by
Edith Tillotson
German version by
G. Löwenthal

THE EAGLE
DER ADLER

ANTON ARENSKY
Op. 44, No. 1.



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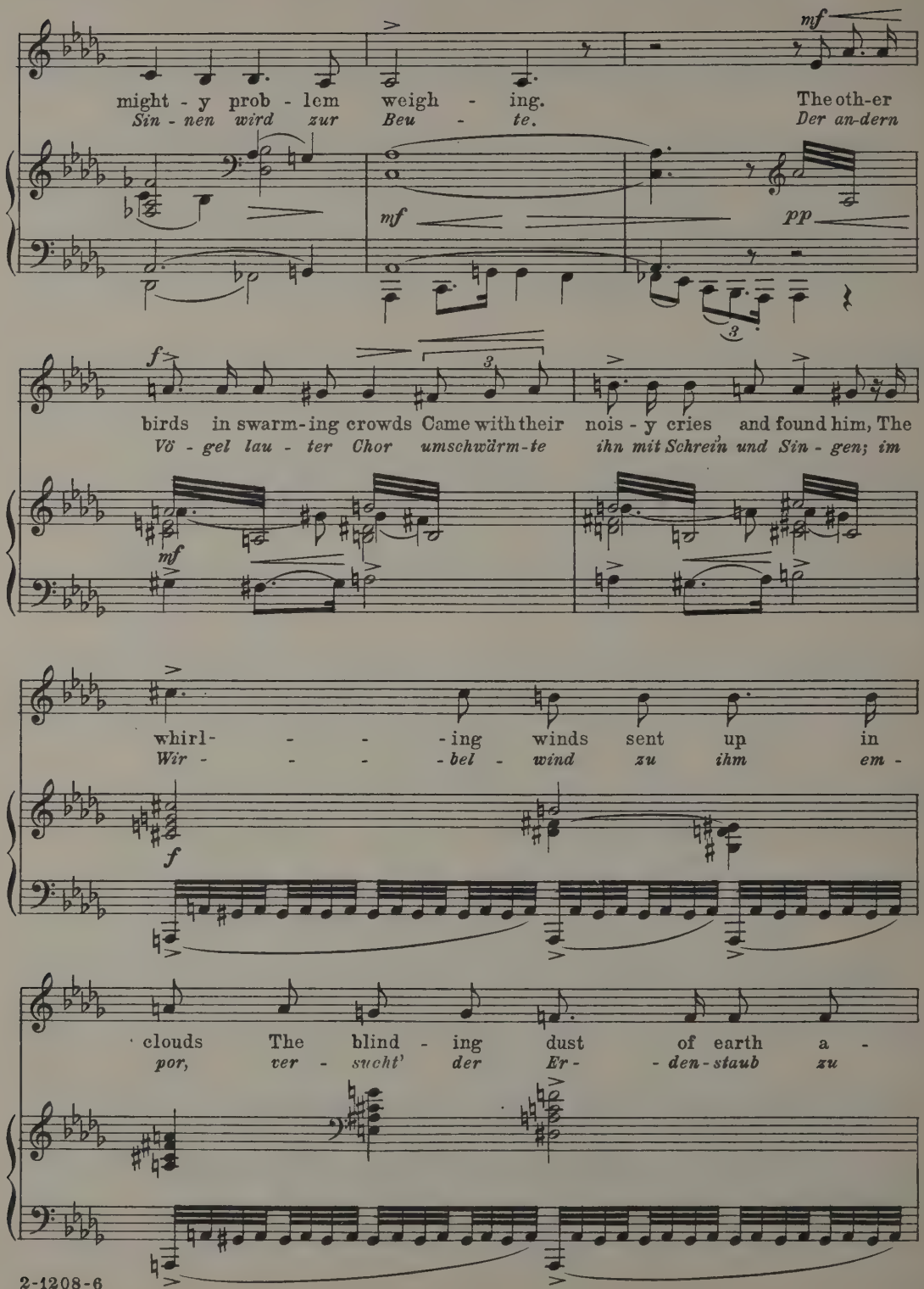
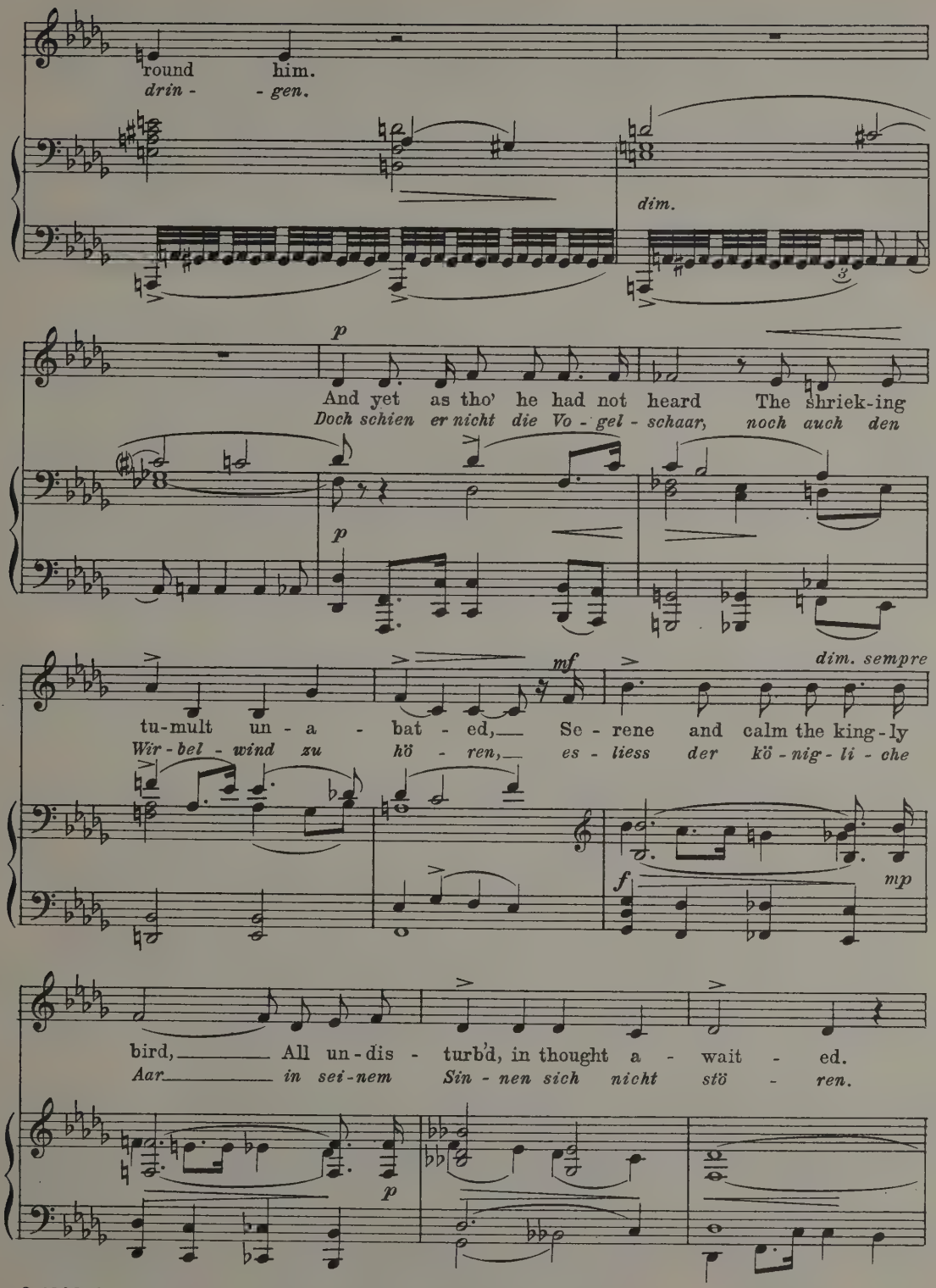
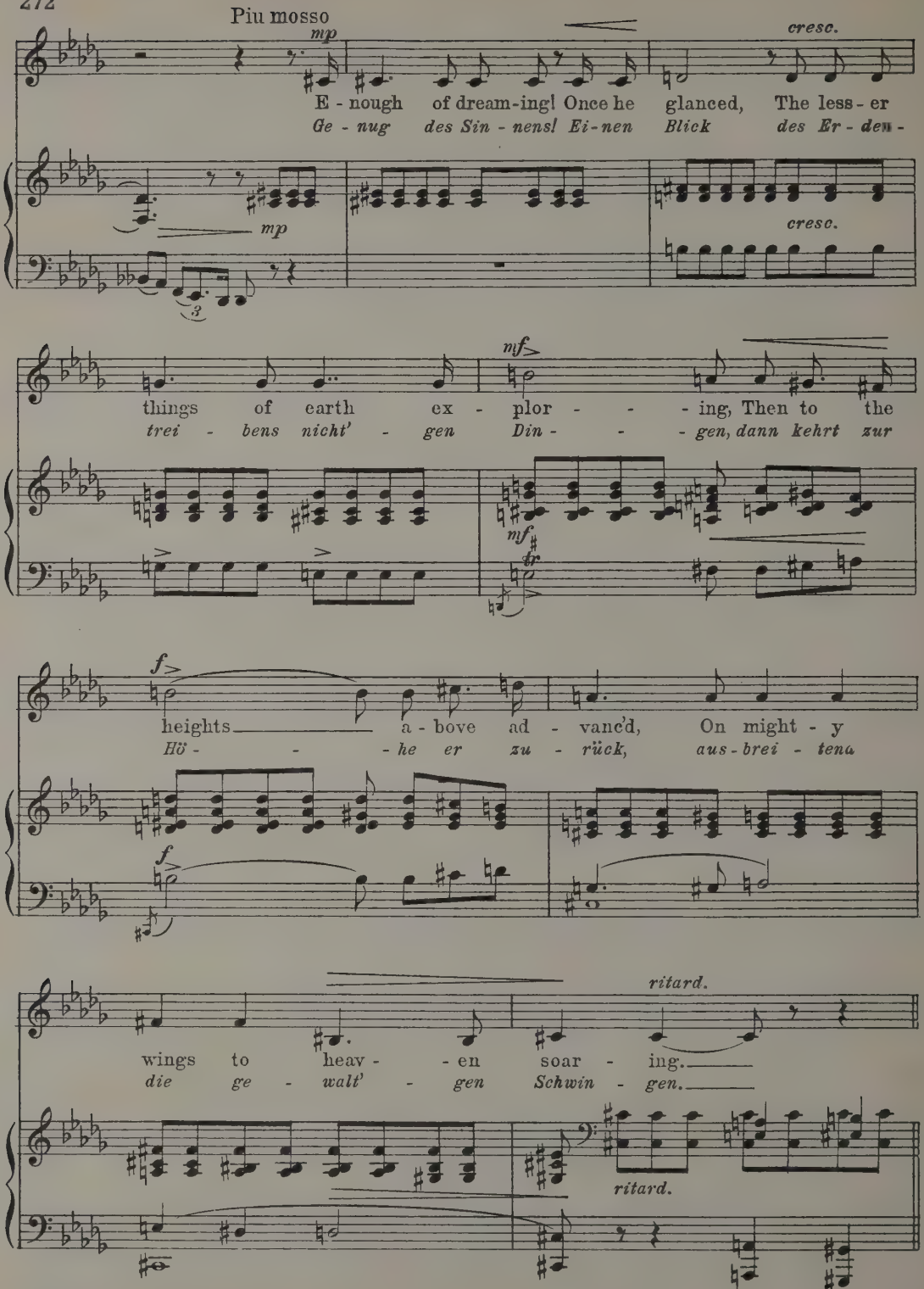
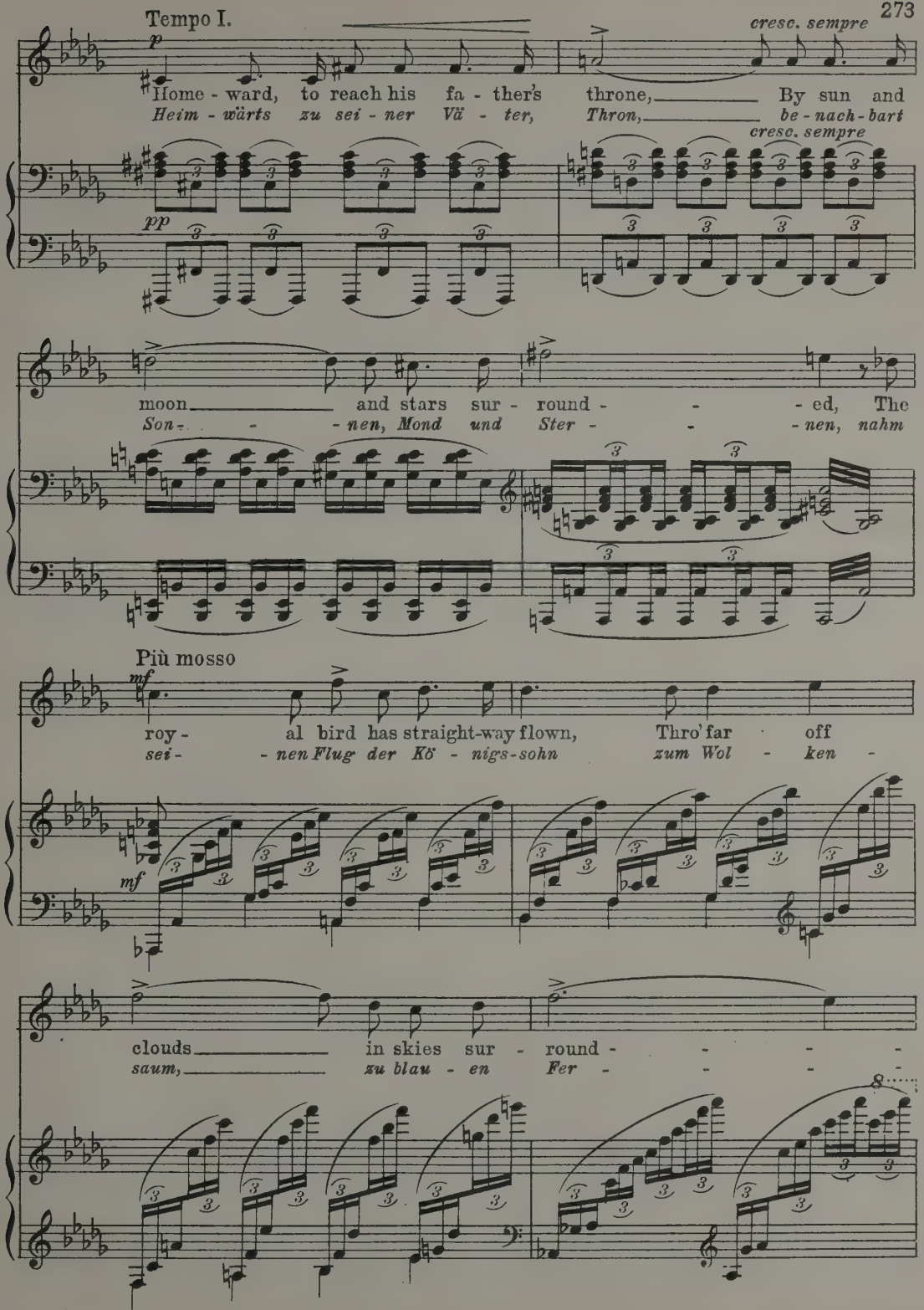
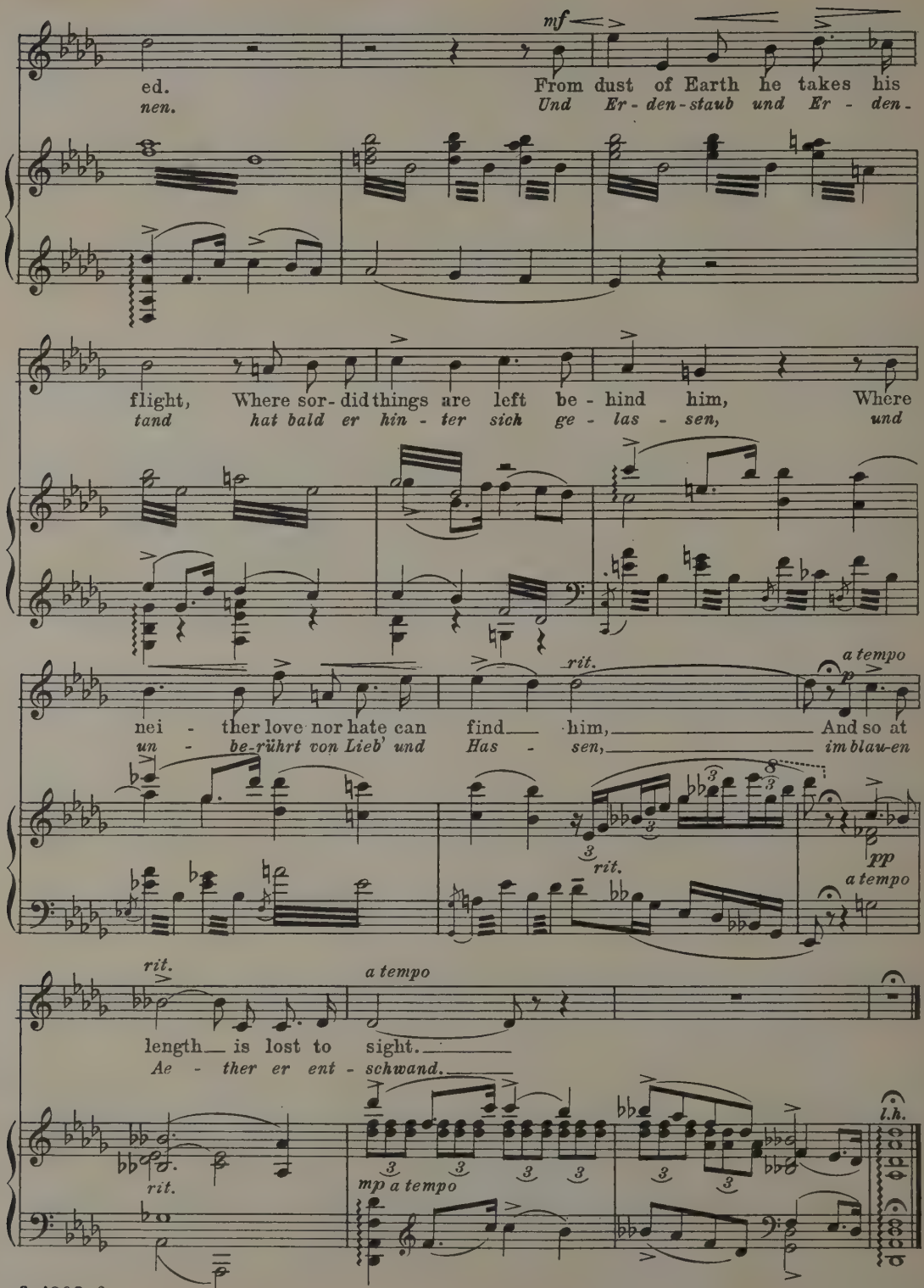

might - y prob - lem weigh - ing. The oth-er
Sin - nen wird zur Beu - te. Der an-dern
mf
mf
pp
3
birds in swarm-ing crowds Came with their nois - y cries and found him, The
Vö - gel lau - ter Chor umschwärm-te ihn mit Schrein und Sin - gen; im
mf
whirl- - - - ing winds sent up in
Wir- - - - bel - wind zu ihm em -
f
clouds The blind - ing dust of earth a -
por, ver - sucht' der Er- - den-staub zu


round him.
drin - - gen.
dim.
p
And yet as tho' he had not heard The shriek-ing
Doch schien er nicht die Vo - gel - schaar, noch auch den
p
mf
dim. sempre
tu-mult un - a - bat - ed, Se - rene and calm the king-ly
Wir - bel - wind zu hö - ren, es - liess der kö - nig - li - che
f
mp
bird, All un-dis - turb'd, in thought a - wait - ed.
Aar in sei-nem Sin - nen sich nicht stö - ren.
p


Piu mosso
mp
cresc.
E - nough of dream-ing! Once he glanced, The less - er
Ge - nug des Sin - nens! Ei - nen Blick des Er - den -
mp
cresc.
mf
things of earth ex - plor - - - ing, Then to the
trei - bens nicht' - gen Din - - - gen, dann kehrt zur
mf
tr
f
heights a - bove ad - vanc'd, On might - y
Hö - - - he er zu - rück, aus - brei - tena
f
ritard.
wings to heav - - en soar - ing.
die ge - walt' - gen Schwin - gen.
ritard.


Tempo I.
p
cresc. sempre
Home - ward, to reach his fa - ther's throne, By sun and
Heim - wärts zu sei - ner Vä - ter, Thron, be - nach - bart
cresc. sempre
pp
moon and stars sur - round - - - ed, The
Son- - - nen, Mond und Ster - - - nen, nahm
Più mosso
mf
roy - al bird has straight-way flown, Thro' far off
sei- - nen Flug der Kö - nigs-sohn zum Wol - ken -
mf
clouds in skies sur - round - - - -
saum, zu blau - en Fer - - - -


mf
ed.
nen.
From dust of Earth he takes his
Und Er - den - staub und Er - den -
flight, Where sor- did things are left be - hind him, Where
tand hat bald er hin - ter sich ge - las - sen, und
rit.
a tempo
nei - ther love nor hate can find him, And so at
un - be-rührt von Lieb' und Has - sen, im blau-en
rit.
pp
a tempo
rit.
a tempo
length is lost to sight.
Ae - ther er ent - schwand.
l.h.
rit.
mp a tempo

RUSSIAN GIRL IN ANCIENT RUSSIAN DRESS.

FROM A PAINTING BY MAKOVSKI.
ENGRAVED BY CLOSSON.

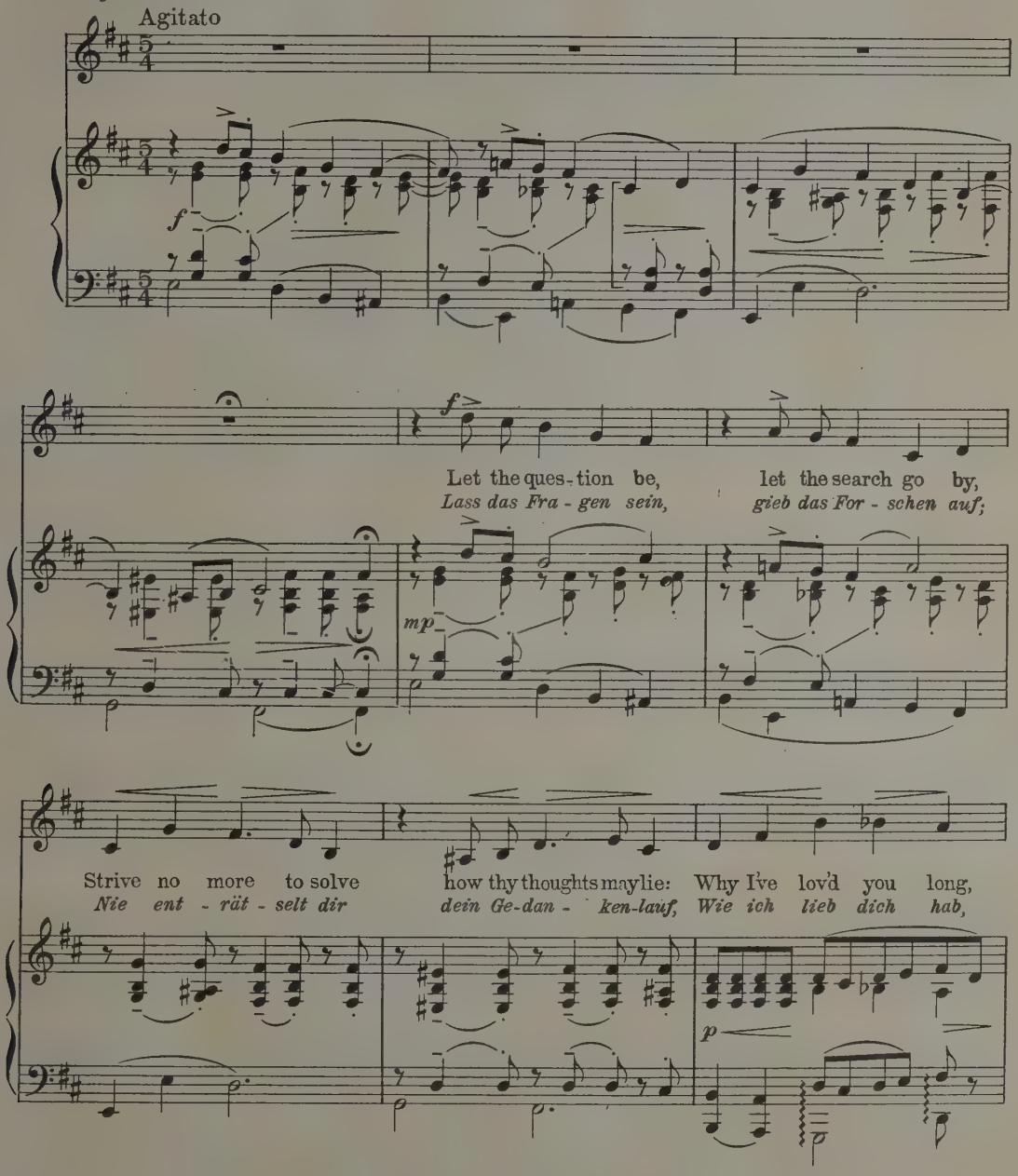
BY PERMISSION OF VELTEN, ST. PETERSBURG.

LET THE QUESTION BE

LASS DAS FRAGEN SEIN

From the Russian of
A. TOLSTOY
English version by
Edith Tillotson
German version by
Lina Esbeer
Edited by A. Pero

A. ARENSKY



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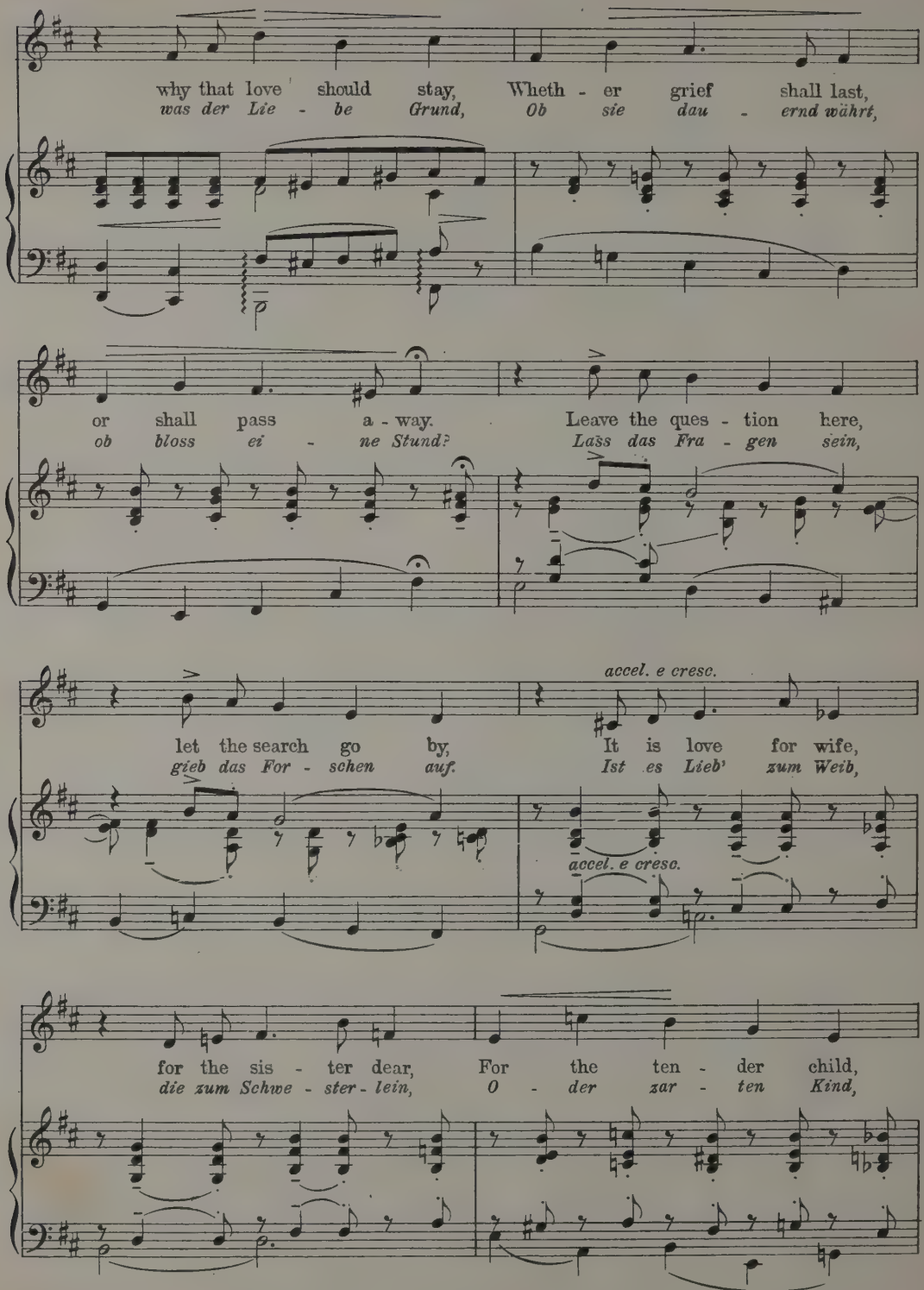
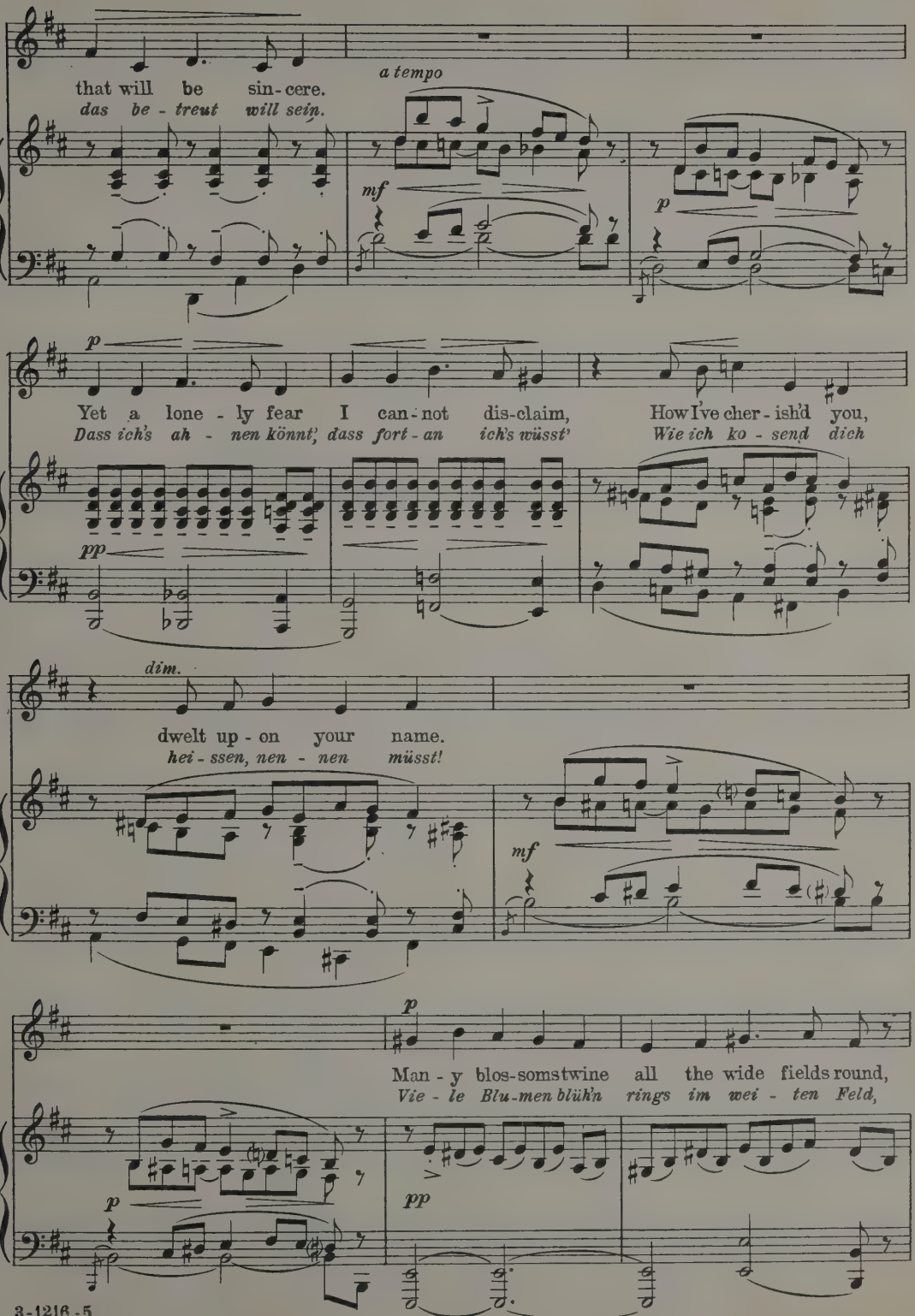
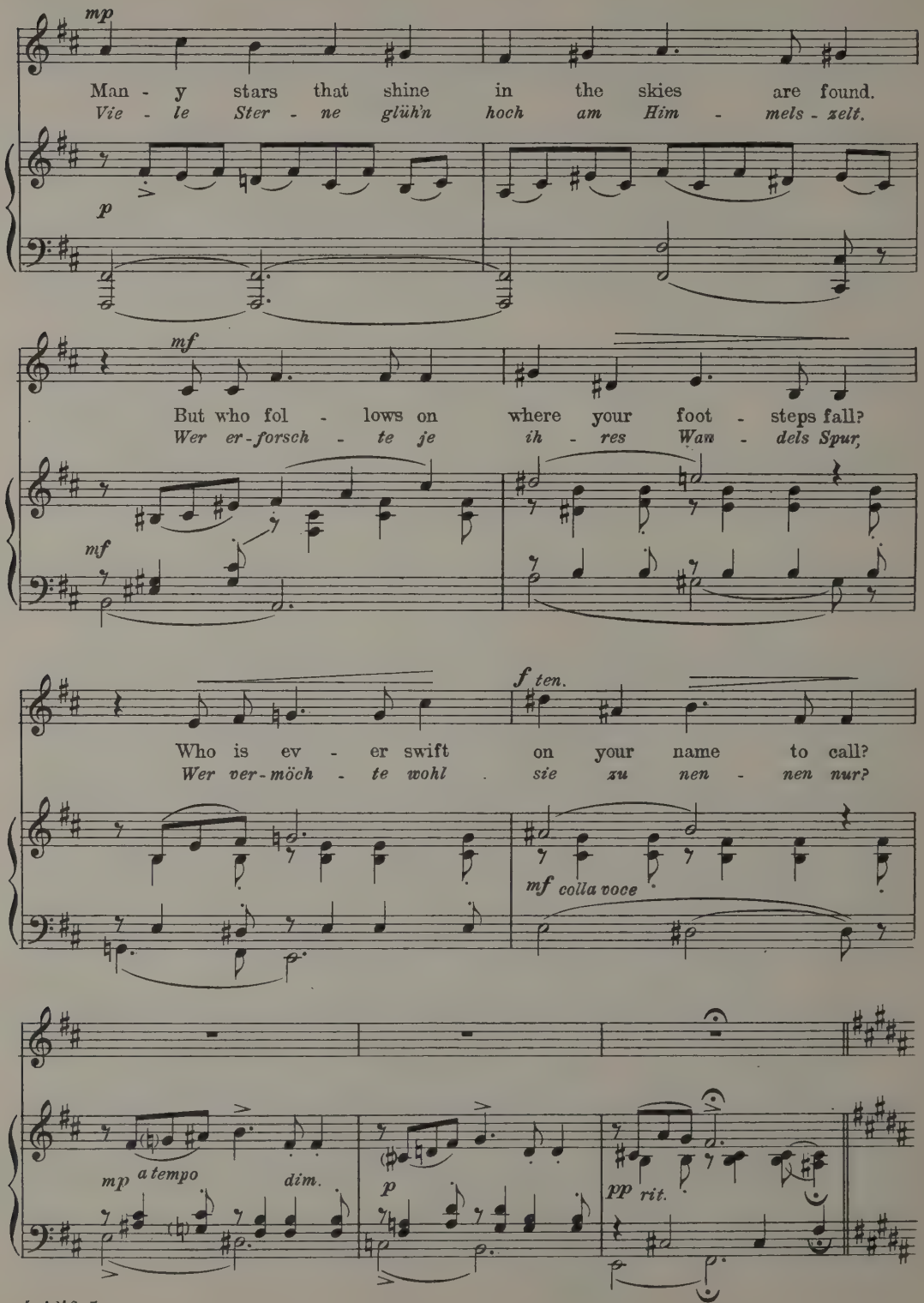
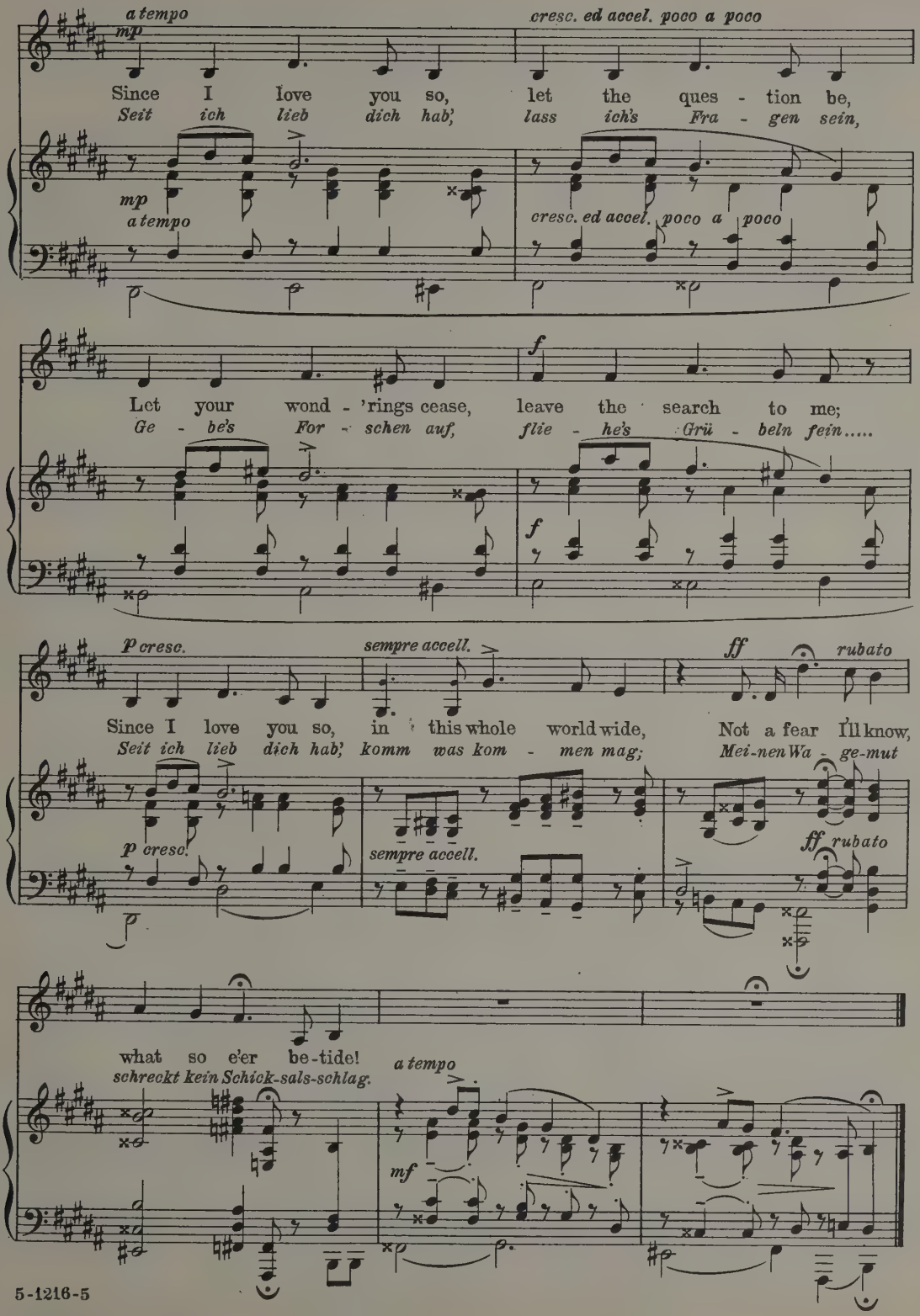

why that love should stay, Wheth - er grief shall last,
was der Lie - be Grund, Ob sie dau - ernd währt,
or shall pass a - way. Leave the ques - tion here,
ob bloss ei - ne Stund? Lass das Fra - gen sein,
accel. e cresc.
let the search go by, It is love for wife,
gieb das For - schen auf. Ist es Lieb' zum Weib,
accel. e cresc.
for the sis - ter dear, For the ten - der child,
die zum Schwe - ster - lein, O - der zar - ten Kind,


that will be sin - cere.
das be - treut will sein.
a tempo
mf
p
Yet a lone - ly fear I can - not dis-claim, How I've cher - ish'd you,
Dass ich's ah - nen könnt', dass fort - an ich's wüsst' Wie ich ko - send dich
pp
dim.
dwelt up - on your name.
hei - ssen, nen - nen müsst!
mf
Man - y blos-soms twine all the wide fields round,
Vie - le Blu-men blüh'n rings im wei - ten Feld,
p
pp
p


mp
Man - y stars that shine in the skies are found.
Vie - le Ster - ne glüh'n hoch am Him - mels - zelt.
p
mf
But who fol - lows on where your foot - steps fall?
Wer er-forsch - te je ih - res Wan - dels Spur,
mf
f ten.
Who is ev - er swift on your name to call?
Wer ver-möch - te wohl sie zu nen - nen nur?
mf colla voce
mp a tempo
dim.
p
pp rit.


a tempo
mp
cresc. ed accel. poco a poco
Since I love you so, let the ques - tion be,
Seit ich lieb dich hab', lass ich's Fra - gen sein,
mp
a tempo
cresc. ed accel. poco a poco
f
Let your wond - 'rings cease, leave the search to me;
Ge - be's For - schen auf, flie - he's Grü - beln fein.....
f
p cresc.
sempre accell.
ff
rubato
Since I love you so, in this whole world wide, Not a fear I'll know,
Seit ich lieb dich hab', komm was kom - men mag; Mei-nen Wa - ge-mut
p cresc.
sempre accell.
ff rubato
what so e'er be-tide!
schreckt kein Schick-sals-schlag.
a tempo
mf

TO ECHOES OF MUSIC WE DANCE

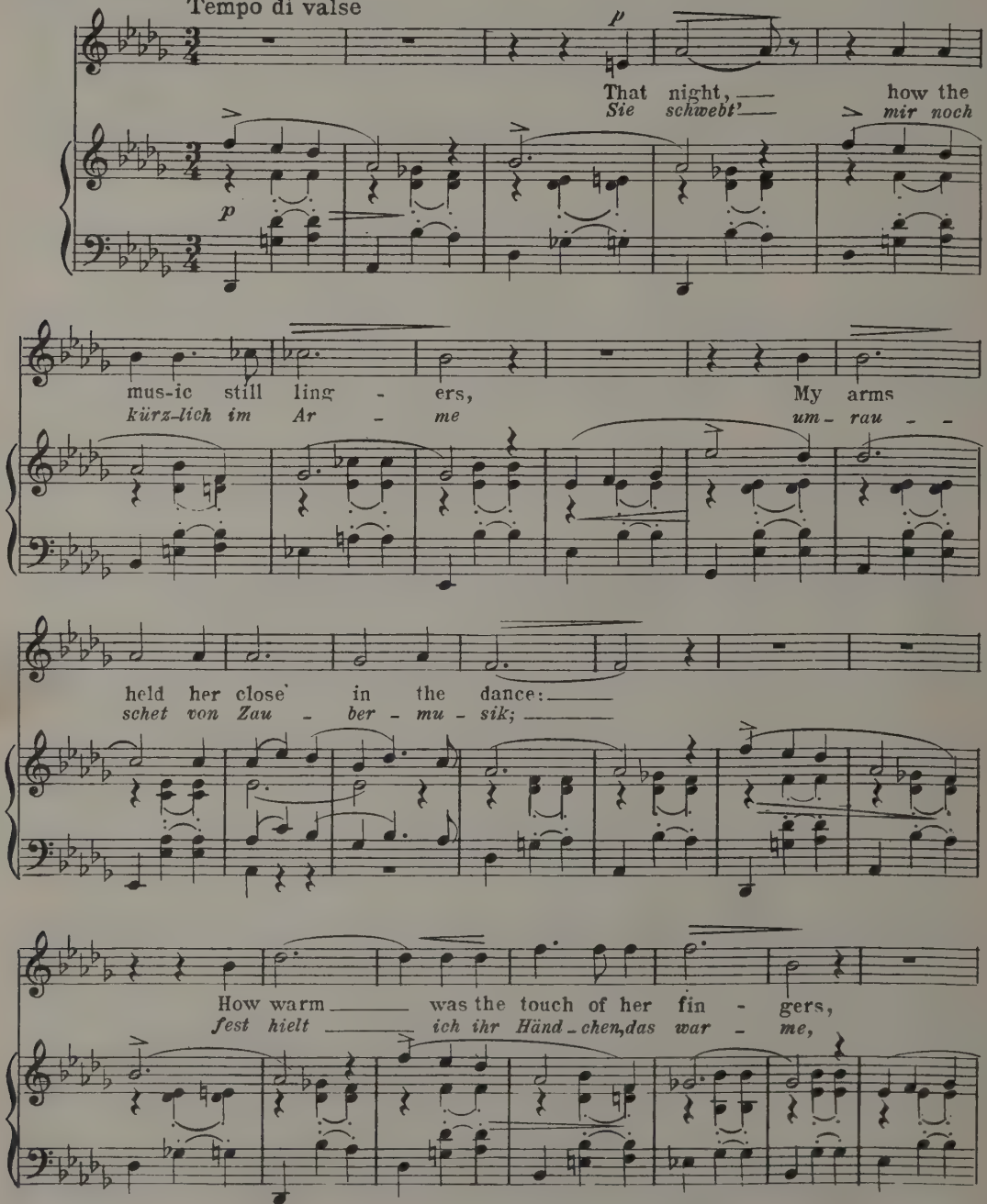
SIE SCHWEBT' MIR NOCH KÜRZLICH IM ARME

A. FET
German version by L. Esbeer

English version by Edith Tillotson

A. ARENSKY

Tempo di valse


p
That night, how the
Sie schwebt' mir noch
p
mus-ic still ling - ers, My arms
kürz-lich im Ar - me um - rau - -
held her close in the dance:
schet von Zau - ber - mu - sik;
How warm was the touch of her fin - gers,
fest hielt ich ihr Händ - chen, das war - me,

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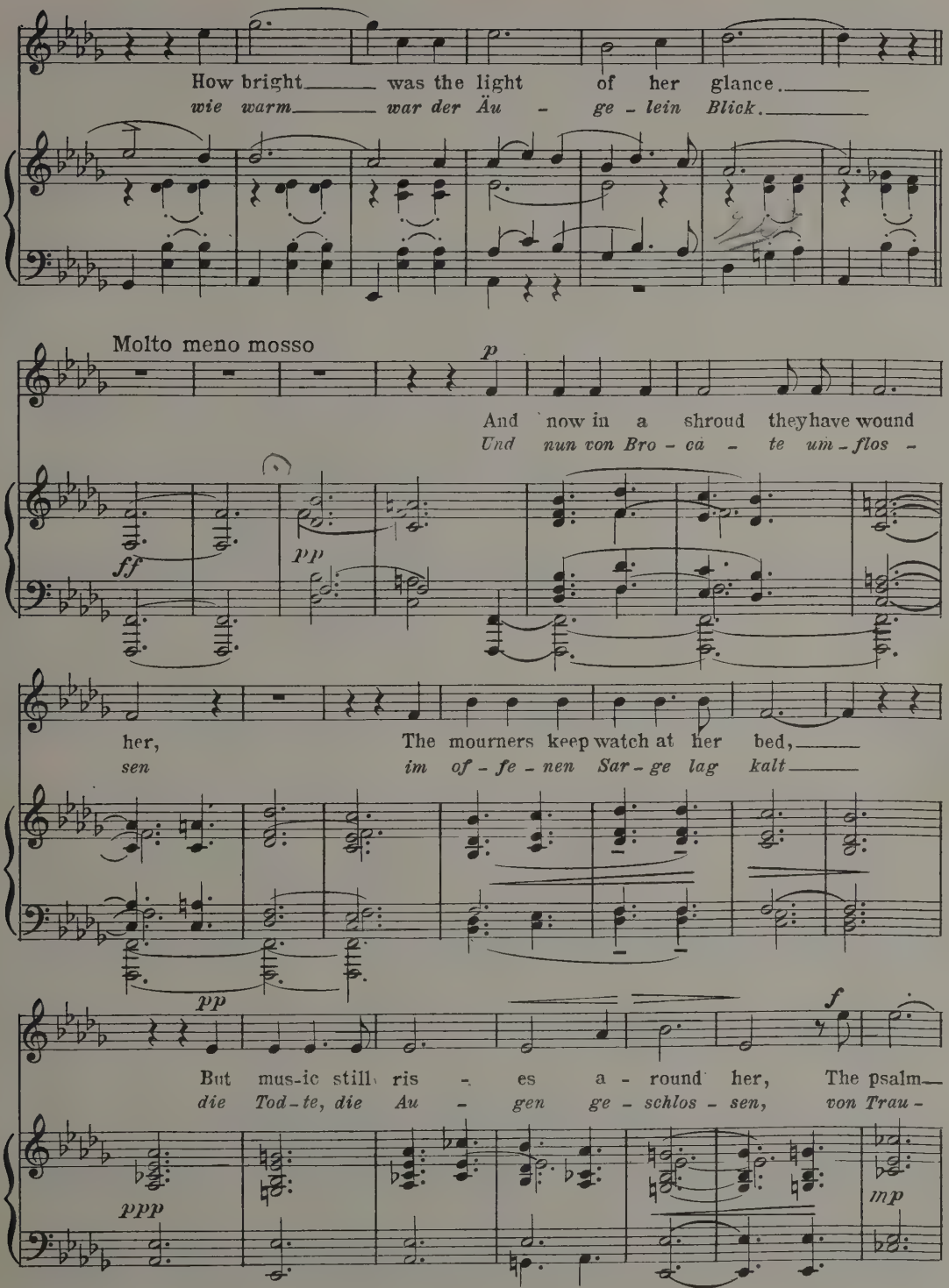
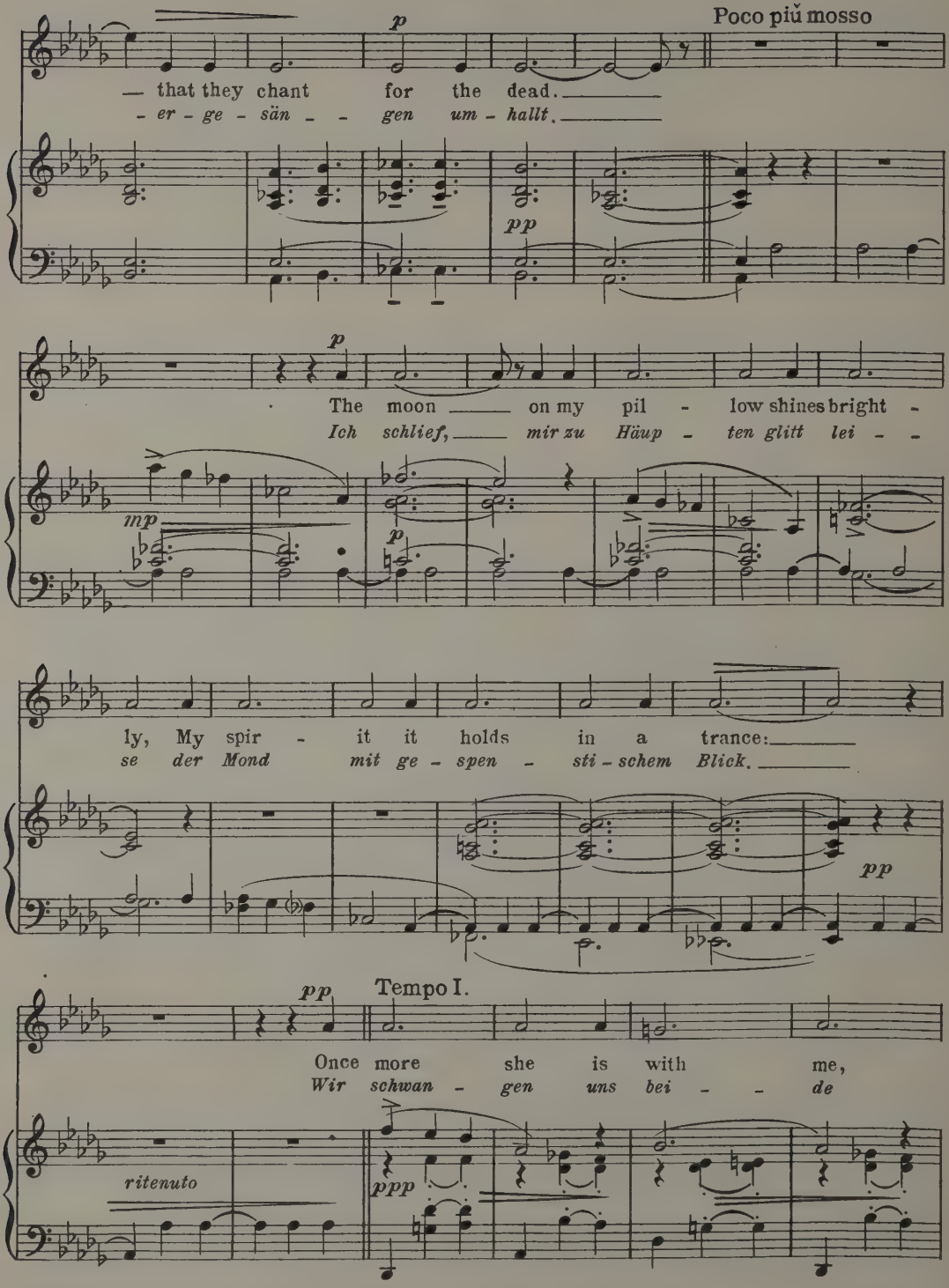
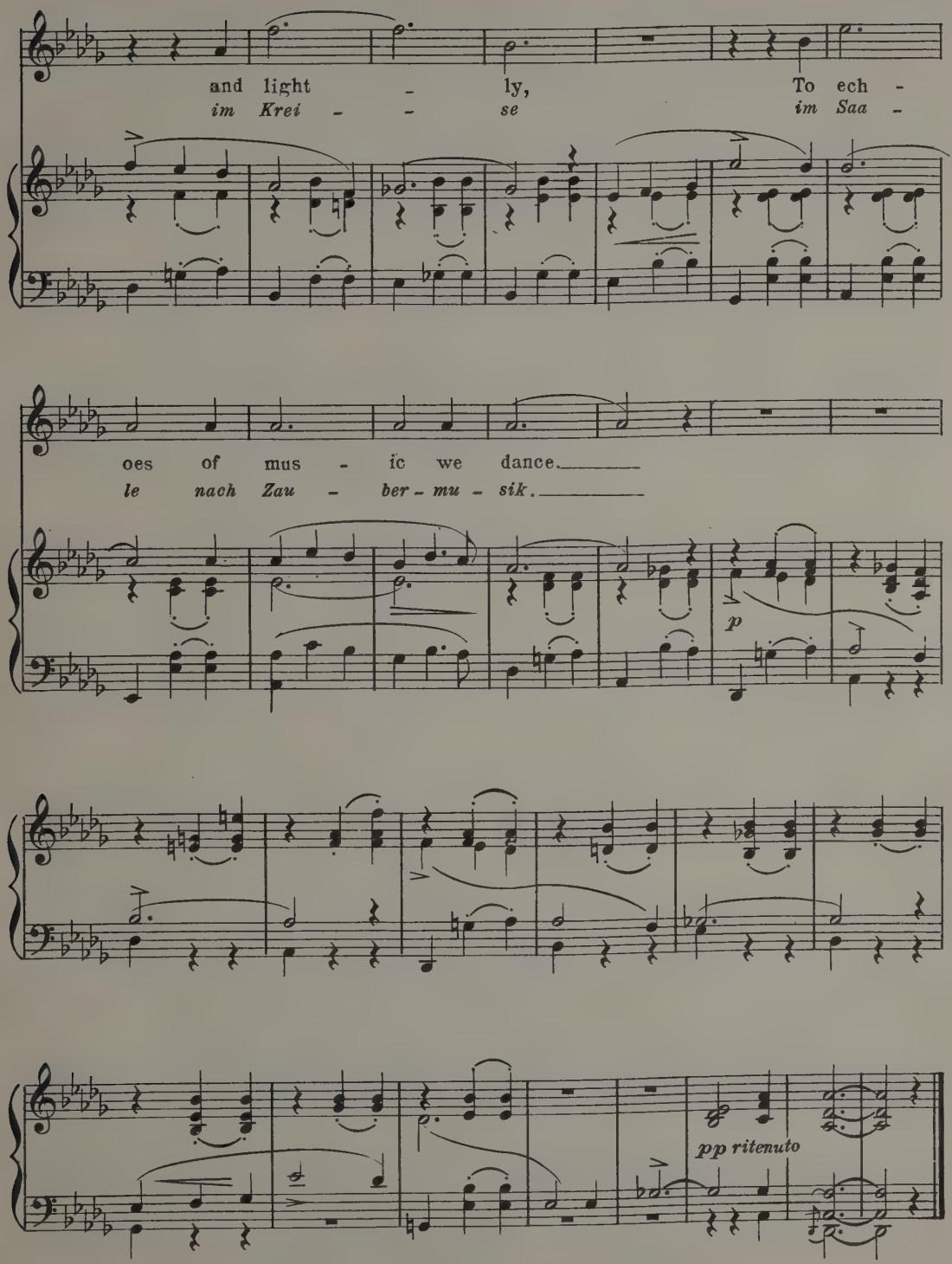

How bright was the light of her glance.
wie warm war der Äu - ge - lein Blick.
Molto meno mosso
p
And now in a shroud they have wound
Und nun von Bro - ca - te um - flos -
ff
pp
her,
The mourners keep watch at her bed,
sen
im of - fe - nen Sar - ge lag kalt
pp
But mus-ic still ris - es a - round her, The psalm
die Tod-te, die Au - gen ge - schlos - sen, von Trau -
ppp
f
mp

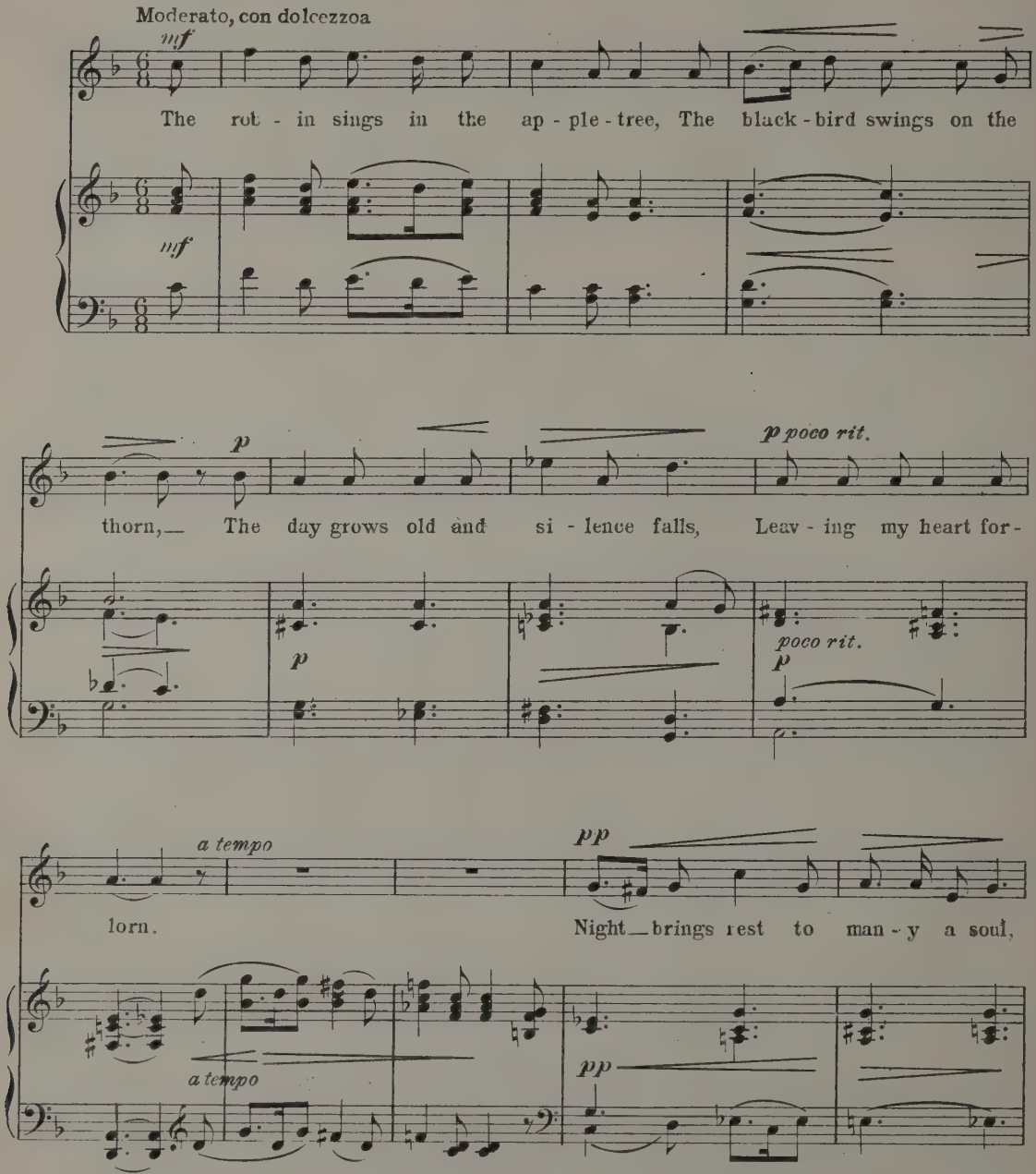

Poco più mosso
p
— that they chant for the dead.
- er - ge - sän - - gen um - hallt.
pp
p
The moon on my pil - low shines bright -
Ich schlief, mir zu Häup - ten glitt lei - -
mp
p
ly, My spir - it it holds in a trance:
se der Mond mit ge - spen - sti - schem Blick.
pp
pp
Tempo I.
Once more she is with me,
Wir schwan - gen uns bei - - de
ritenuto
ppp


and light - ly, To ech -
im Krei - - se im Saa -
oes of mus - ic we dance.
le nach Zau - ber - mu - sik.
p
pp ritenuto

THE ROBIN SINGS IN THE APPLE-TREE

EDW. MAC DOWELL

EDWARD A. MAC DOWELL
Op 47.


Moderato, con dolcezzoa
mf
The rot - in sings in the ap - ple - tree, The black - bird swings on the
mf
p
p poco rit.
thorn,— The day grows old and si - lence falls, Leav - ing my heart for -
p
poco rit.
p
a tempo
pp
lorn. Night—brings rest to man - y a soul,
a tempo
pp

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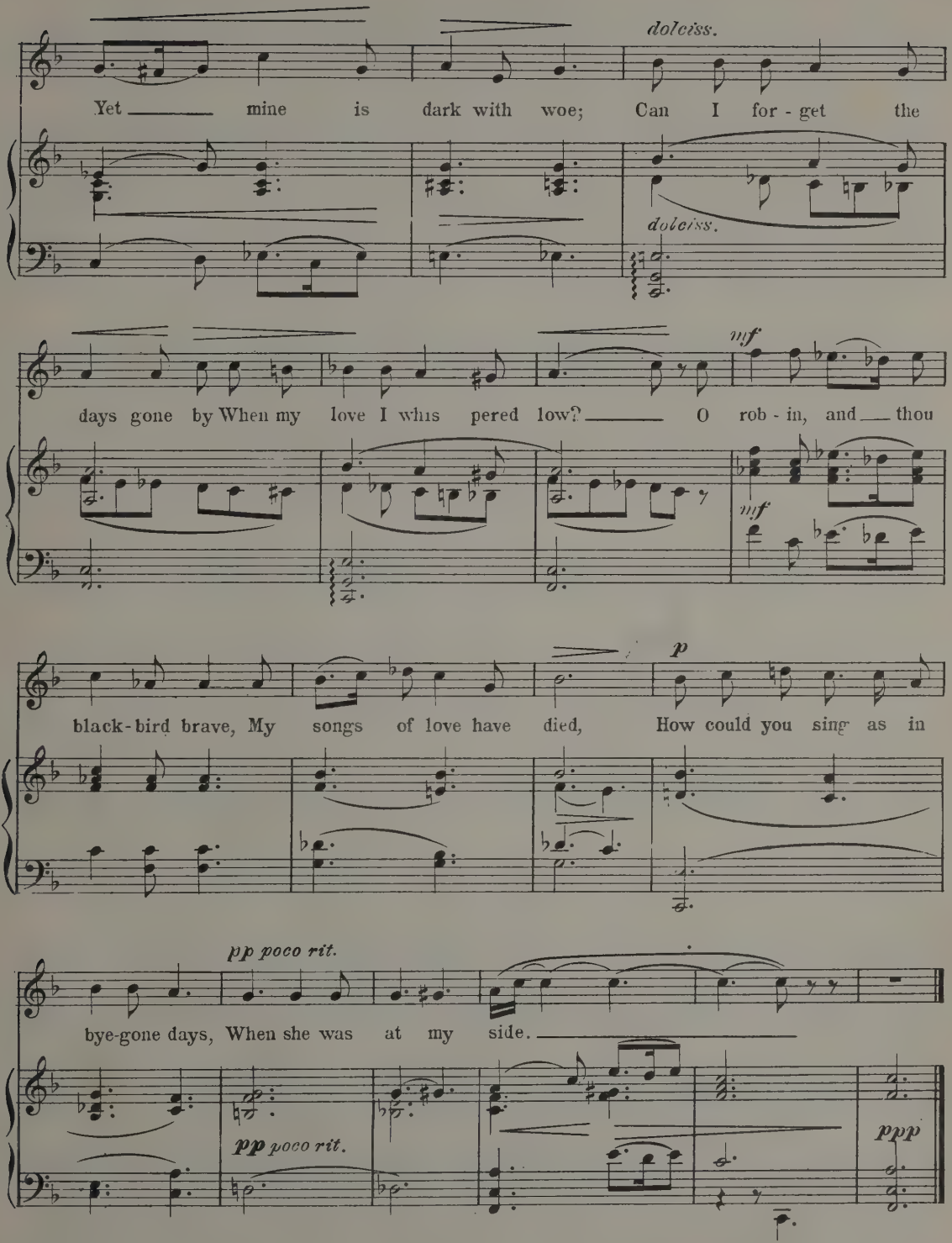
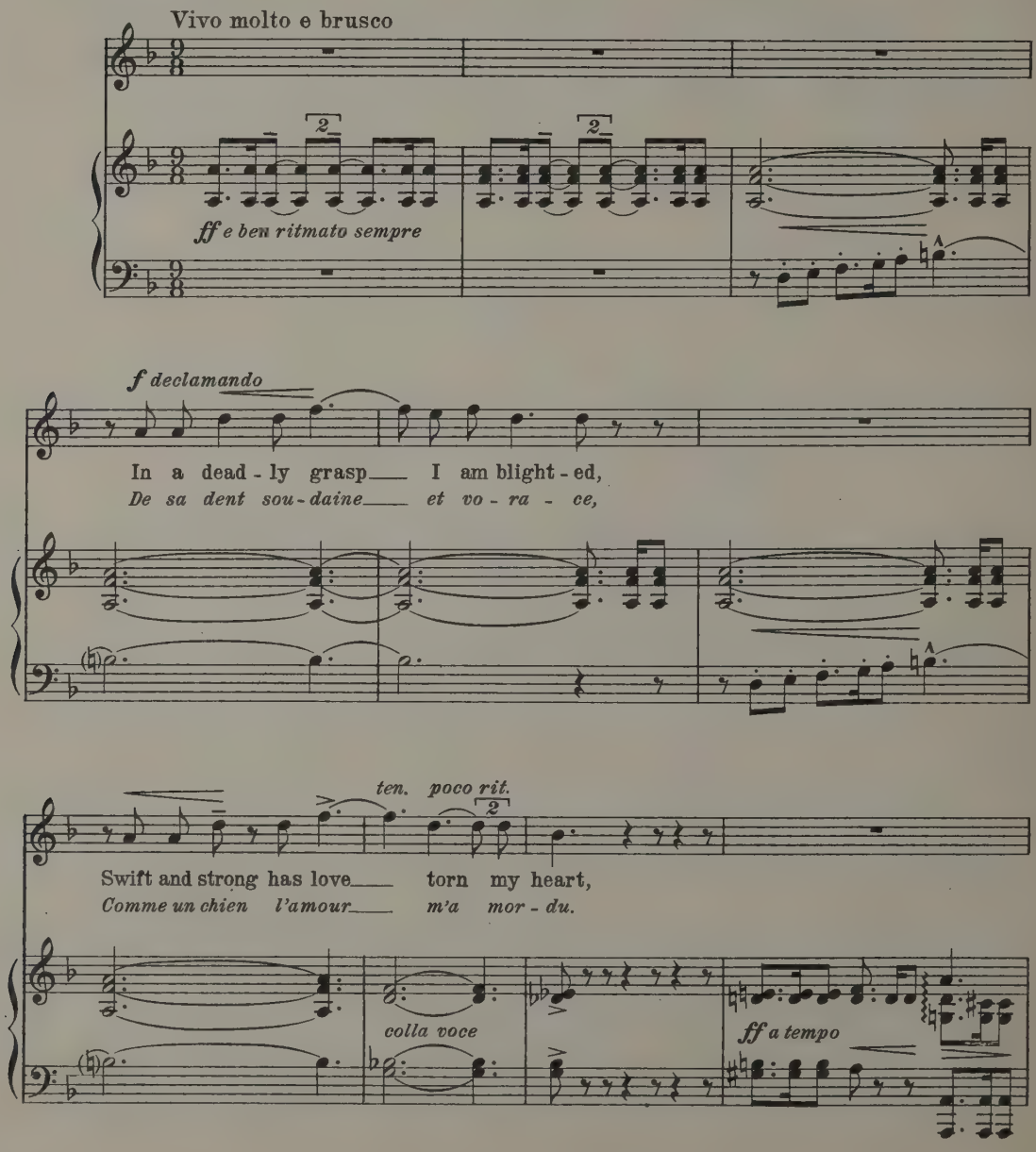

dolciss.
Yet mine is dark with woe; Can I for - get the
dolciss.
mf
days gone by When my love I whis pered low? O rob - in, and thou
mf
p
black-bird brave, My songs of love have died, How could you sing as in
pp poco rit.
bye-gone days, When she was at my side.
pp poco rit.
ppp

ROSEMOND

LA MANOIR DE ROSEMONDE

ROBERT de BONNIÈRES
English version by
Edith Tillotson
Edited by A. Pero

HENRI DUPARC


Vivo molto e brusco
ff e ben ritmato sempre
f declamando
In a dead - ly grasp I am blight - ed,
De sa dent sou - daine et vo - ra - ce,
ten. poco rit.
Swift and strong has love torn my heart,
Comme un chien l'amour m'a mor - du.
colla voce
ff a tempo

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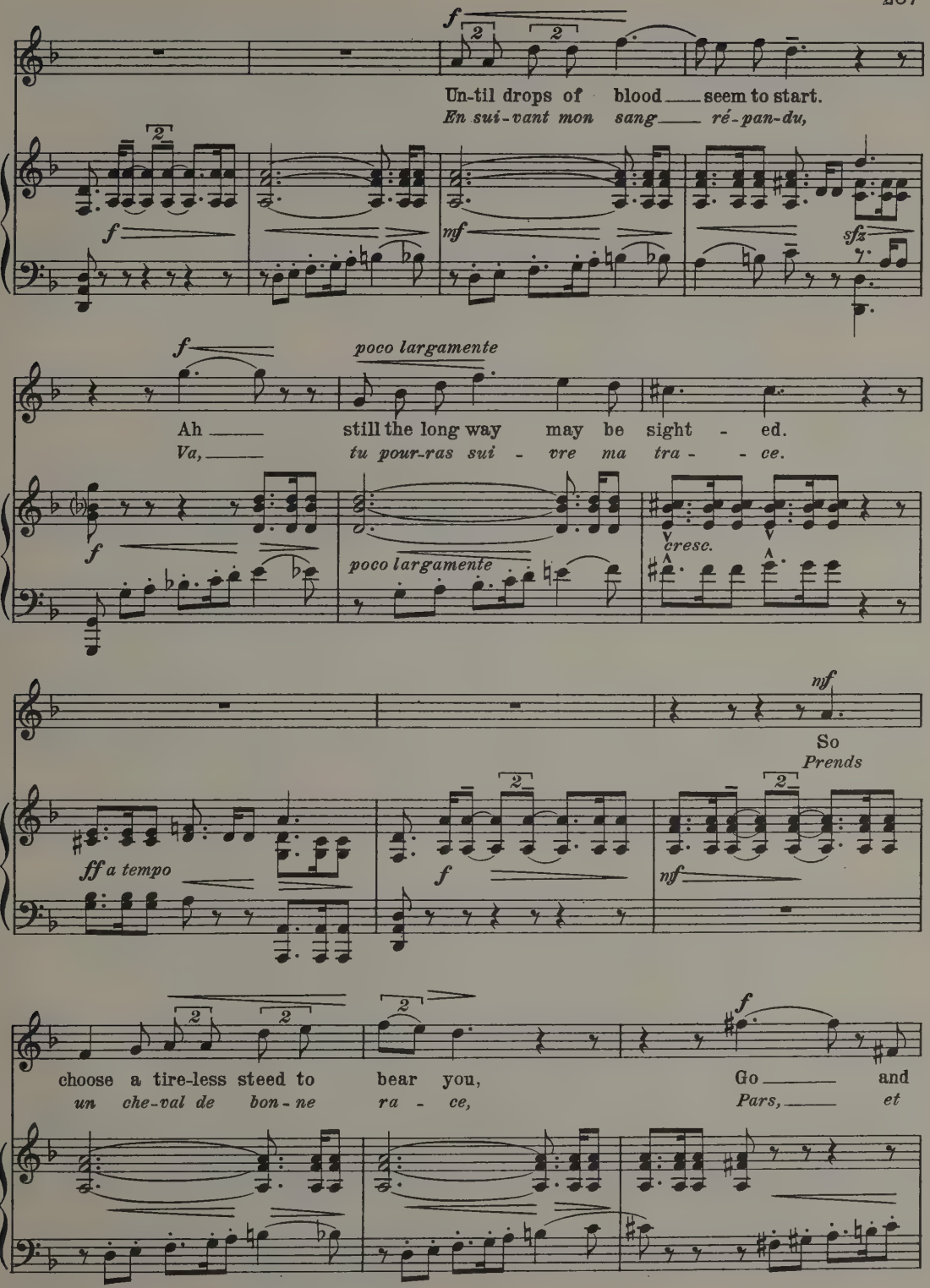
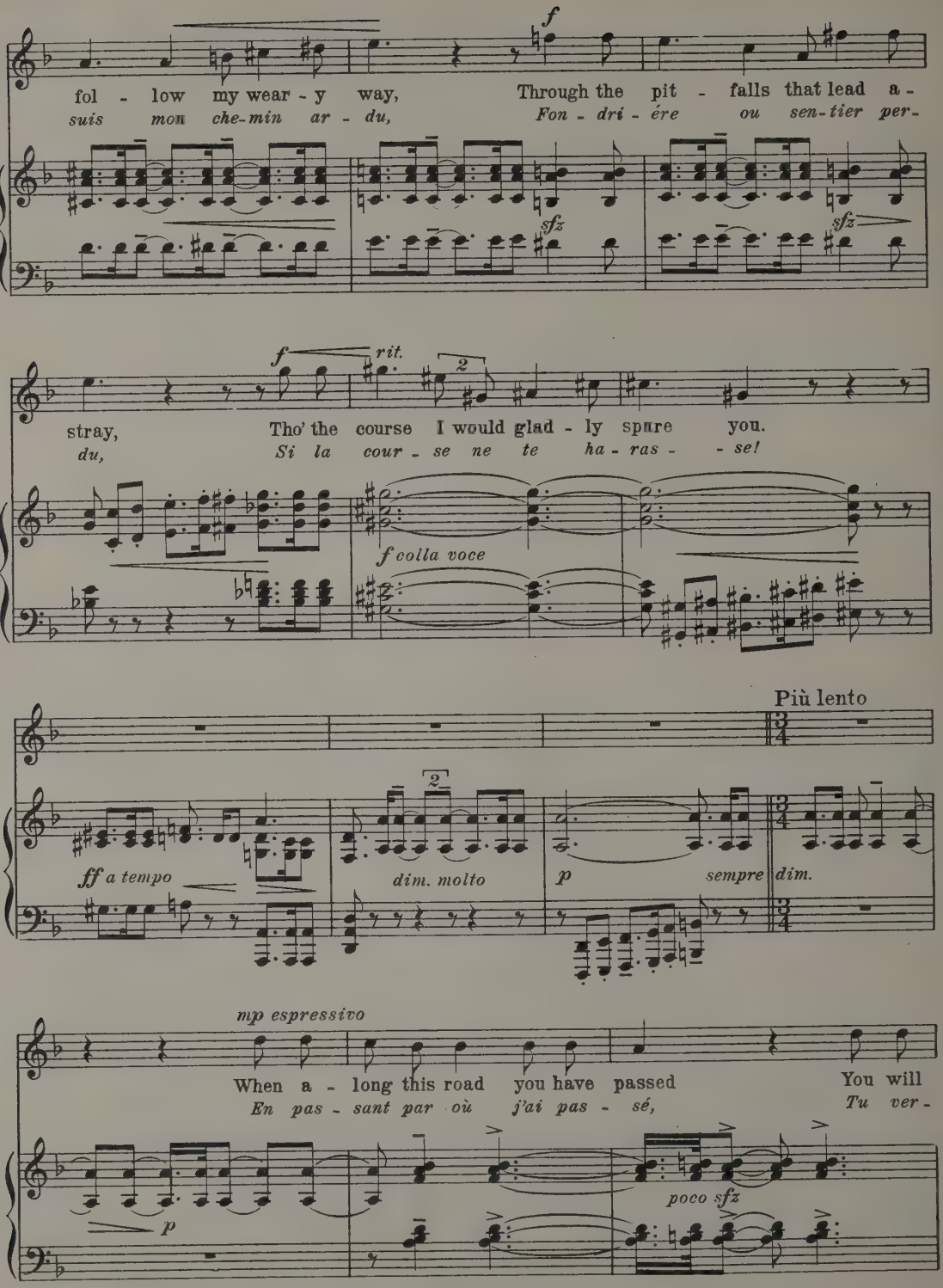
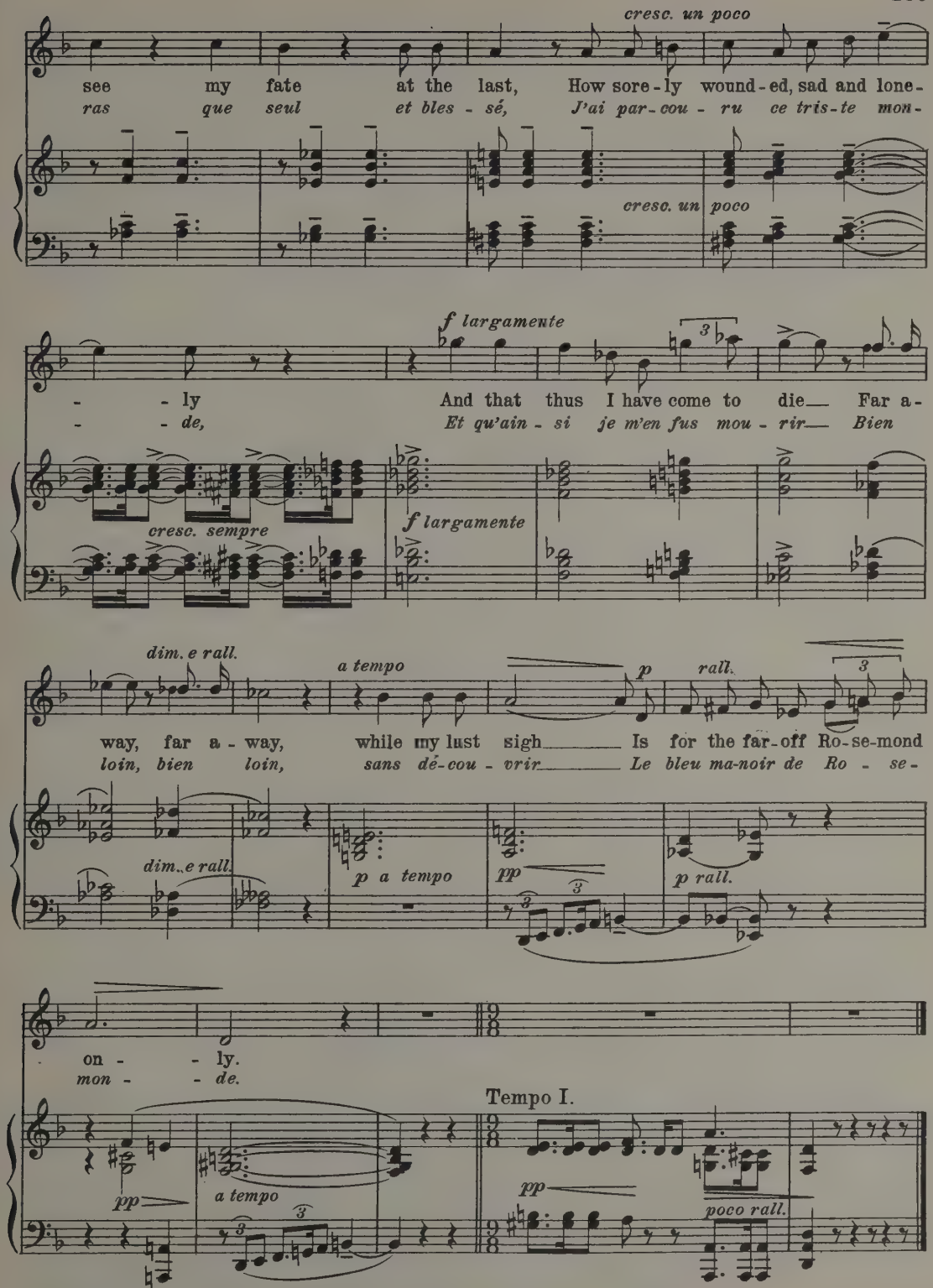

f
Un-til drops of blood seem to start.
En sui-vant mon sang ré-pan-du,
mf
sfz
poco largamente
Ah still the long way may be sight - ed.
Va, tu pour-ras sui - vre ma tra - - ce.
cresc.
nf
So
Prends
ff a tempo
choose a tire-less steed to bear you,
un che-val de bon - ne ra - ce,
Go and
Pars, et

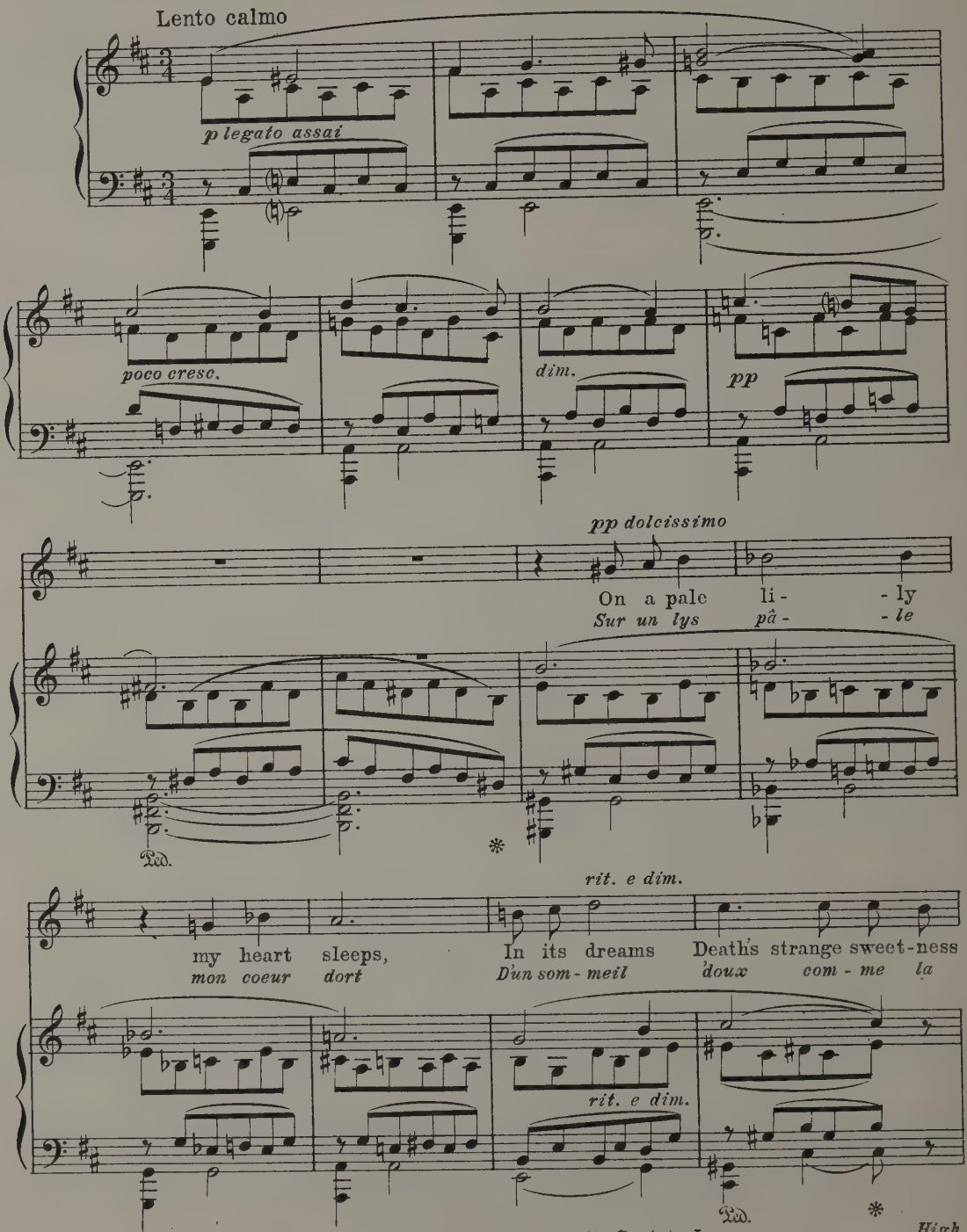

f
fol - low my wear - y way,
suis mon che-min ar - du,
Through the pit - falls that lead a -
Fon - dri - ére ou sen-tier per -
sfz
sfz
f
rit.
2
stray,
du,
Tho' the course I would glad - ly spare you.
Si la cour - se ne te ha - ras - - se!
f colla voce
Più lento
ff a tempo
2
dim. molto
p
sempre dim.
mp espressivo
When a - long this road you have passed
En pas - sant par où j'ai pas - sé,
You will
Tu ver -
p
poco sfz


cresc. un poco
see my fate at the last, How sore-ly wound-ed, sad and lone-
ras que seul et bles - sé, J'ai par-cou - ru ce tris-te mon-
cresc. un poco
f largamente
- ly And that thus I have come to die Far a-
- de, Et qu'ain - si je m'en fus mou - rir Bien
cresc. sempre
f largamente
dim. e rall.
a tempo
p
rall.
way, far a - way, while my lust sigh Is for the far-off Ro-se-mond
loin, bien loin, sans dé-cou - vrir Le bleu ma-noir de Ro - se-
dim. e rall.
p a tempo
pp
p rall.
on - ly.
mon - de.
Tempo I.
pp
a tempo
pp
poco rall.

ECSTASY
EXTASE

JEAN LAHOR
English version by
Edith Tillotson
Edited by A. Pero

HENRI DUPARC



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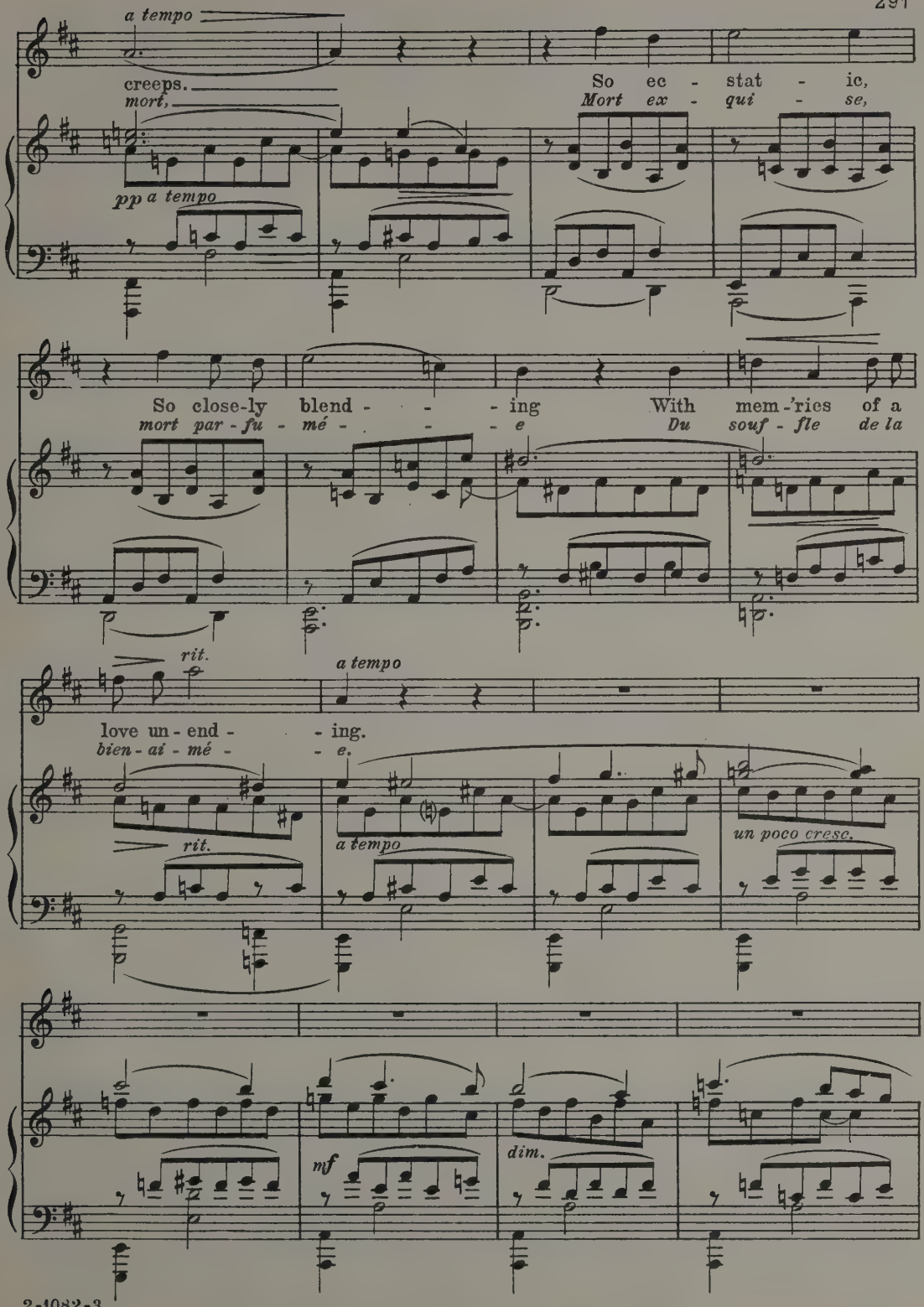
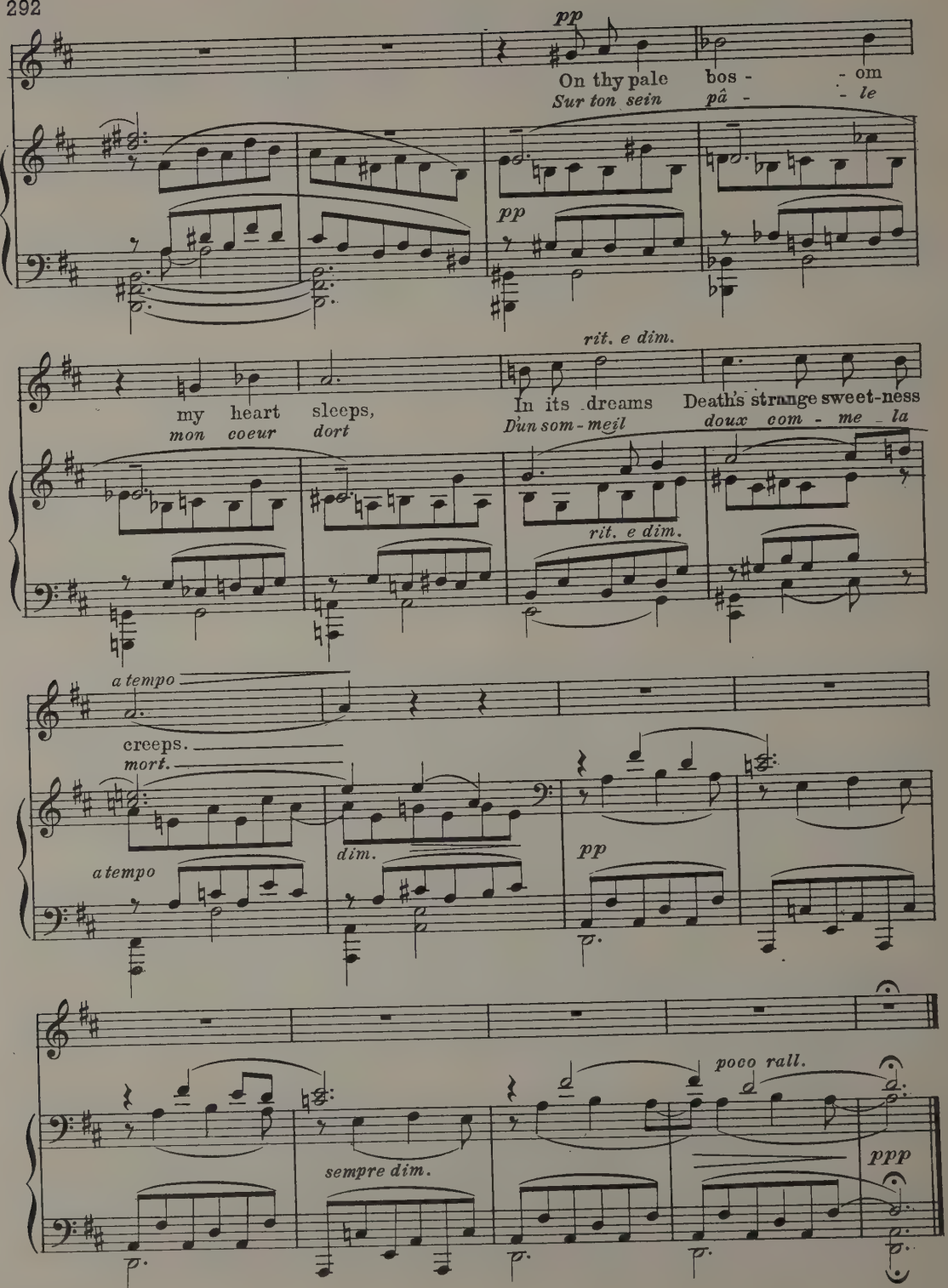
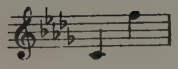

a tempo
creeps.
mort,
So ec - stat - ic,
Mort ex - qui - se,
pp a tempo
So close-ly blend - - - ing With mem-'ries of a
mort par - fu - mé - - - e Du souf - fle de la
rit.
a tempo
love un - end - - ing.
bien - ai - mé - - e.
rit.
a tempo
un poco cresc.
mf
dim.


pp
On thy pale bos - om
Sur ton sein pâ - le
pp
rit. e dim.
my heart sleeps,
mon coeur dort
In its dreams Death's strange sweet-ness
D'un som-meil doux com - me la
rit. e dim.
a tempo
creeps.
mort.
a tempo
dim.
pp
poco rall.
sempre dim.
ppp

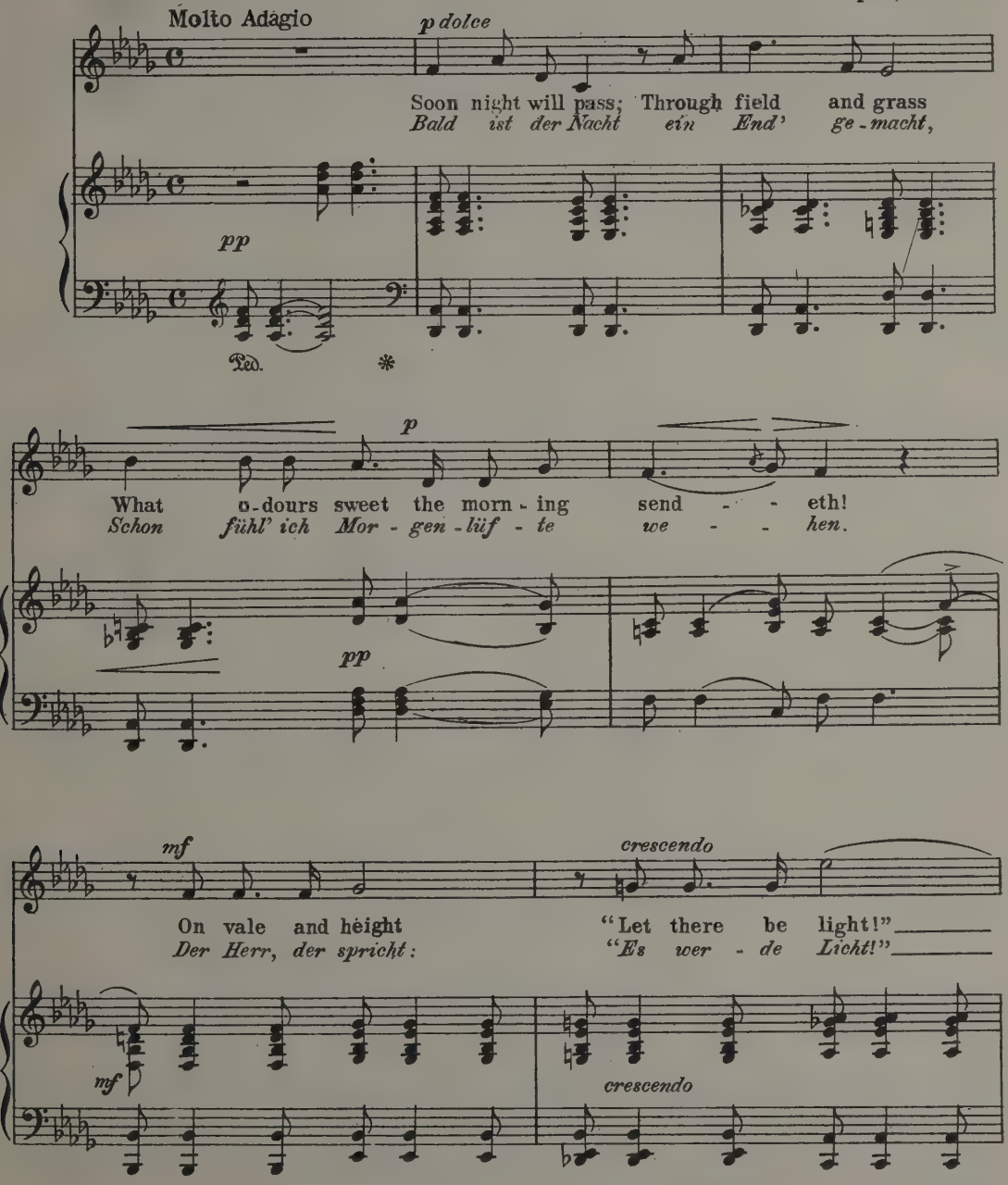
MORNING-HYMN

MORGEN-HYMNE



ROBERT REINICK

GEORG HENSCHEL
Op. 46, No 4.



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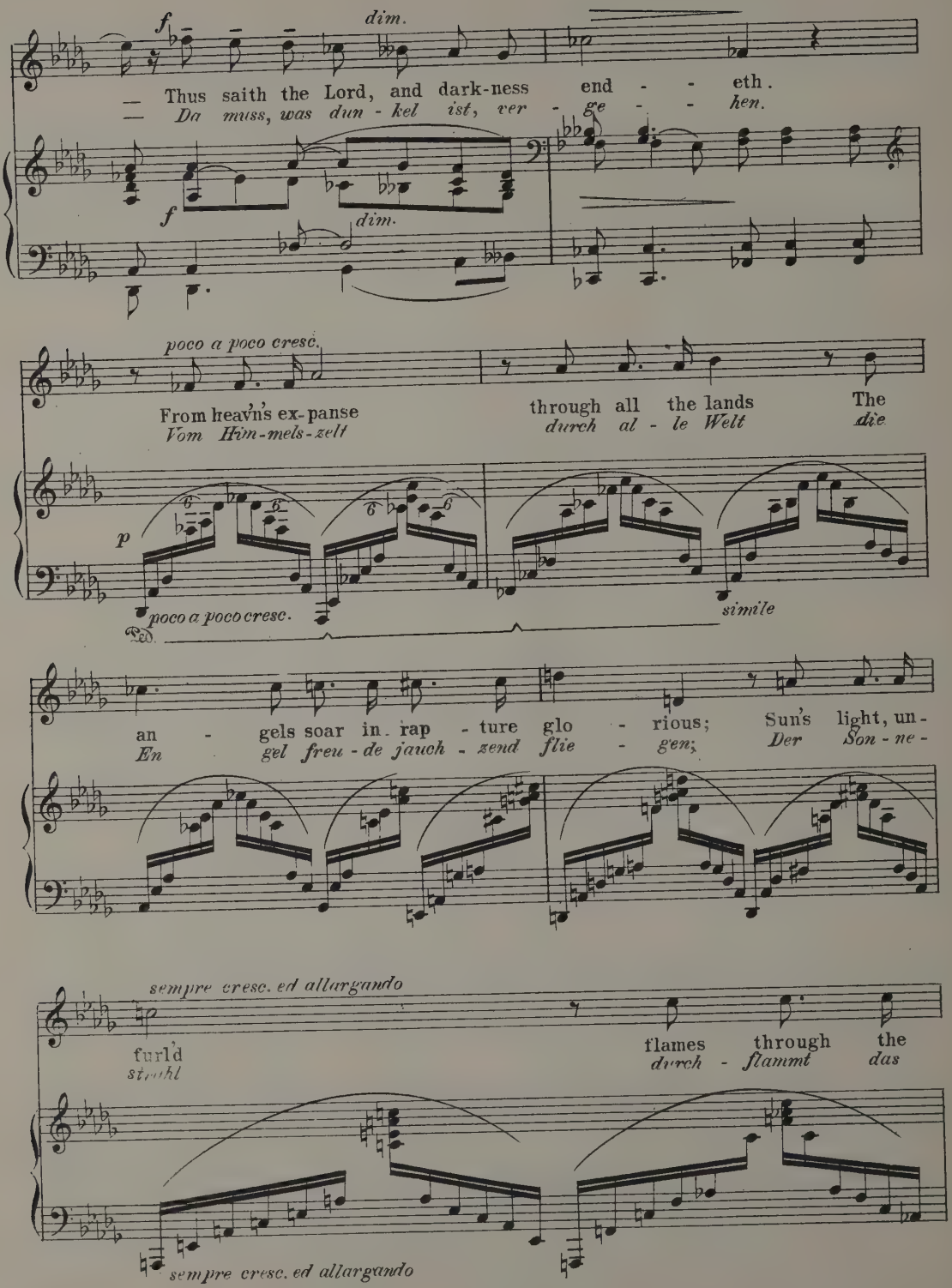
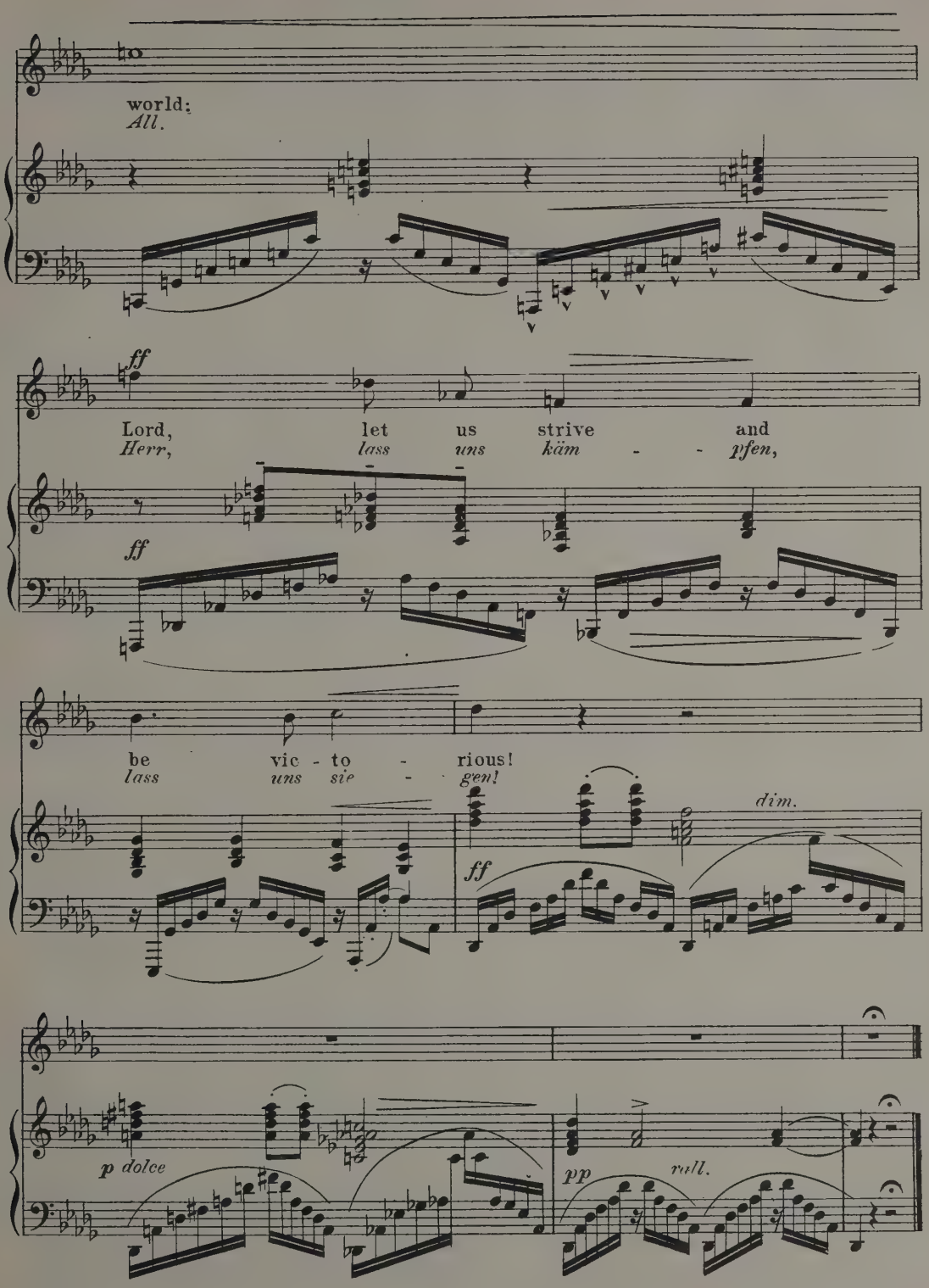
Medium
(Org. E maj.)


f
dim.
— Thus saith the Lord, and dark-ness end - - eth.
— Da muss, was dun - kel ist, ver - ge - - hen.
f
dim.
poco a poco cresc.
From heav'n's ex-panse through all the lands The
Vom Him-mels-zelt durch al - le Welt die
p
poco a poco cresc.
simile
an - gels soar in rap - ture glo - rious; Sun's light, un -
En - gel freu - de jauch - zend flie - gen; Der Son - ne -
sempre cresc. ed allargando
furl'd
strahl
flames through the
durch - flammt das
sempre cresc. ed allargando

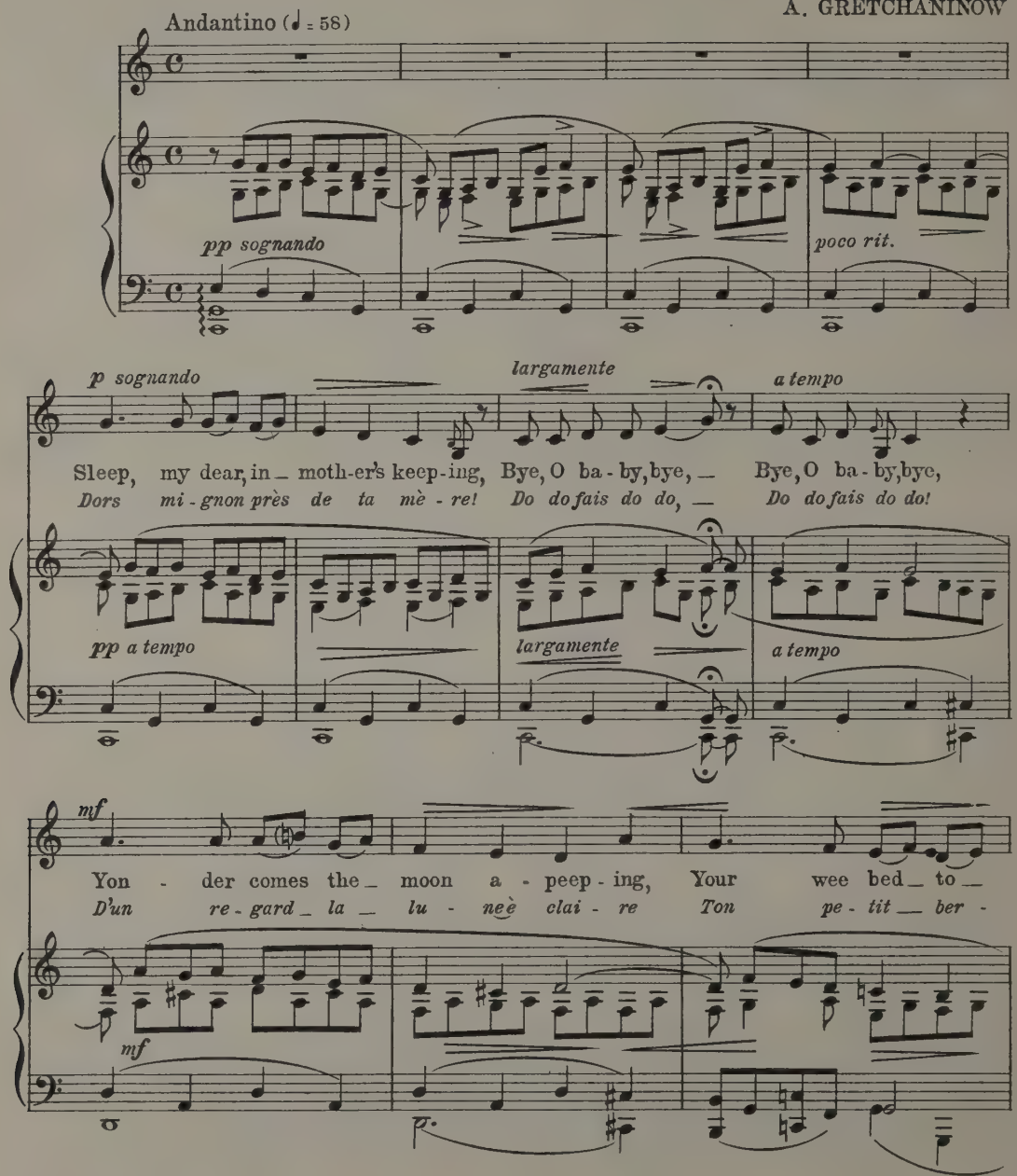

world;
All.
ff
Lord, let us strive and
Herr, lass uns käm - - pfen,
ff
be vic - to - rious!
lass uns sie - gen!
dim.
ff
p dolce
pp
rall.

SLUMBER SONG

BERCEUSE

From the Russian of
M. LERMONTORF
French version by
J. Sergennois
English version by
Edith Tillotson

A. GRETCHANINOW


Andantino (♩ = 58)
pp sognando
poco rit.
p sognando
largamente
a tempo
Sleep, my dear, in_ moth-er's keep-ing, Bye, O ba-by, bye, _ Bye, O ba-by, bye,
Dors mi-gnon près de ta mè-re! Do do fais do do, _ Do do fais do do!
pp a tempo
largamente
a tempo
mf
Yon - der comes the_ moon a - peep-ing, Your wee bed_ to_
D'un re-gard_ la_ lu-neè clai-re Ton pe-tit_ ber-
mf

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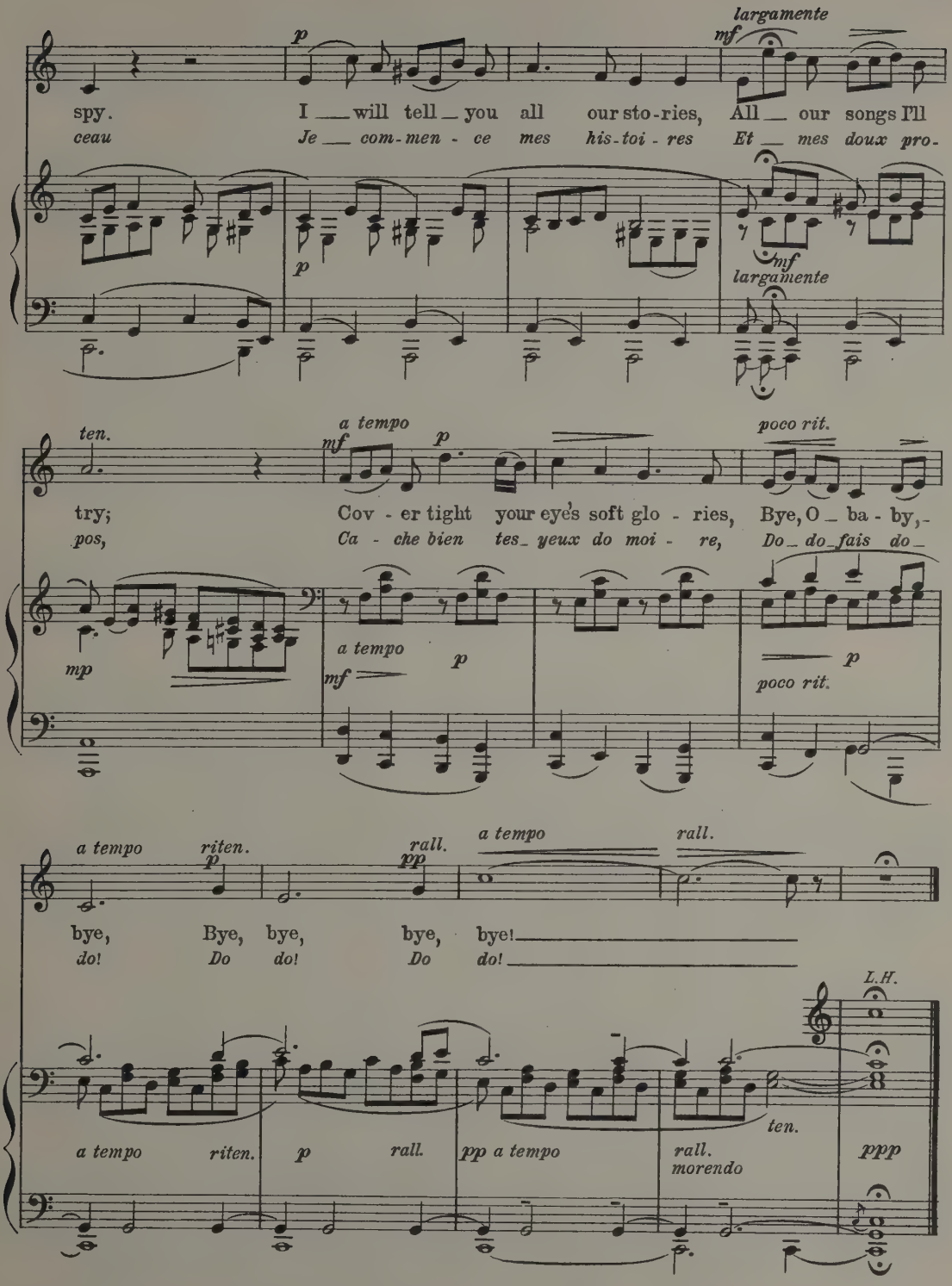
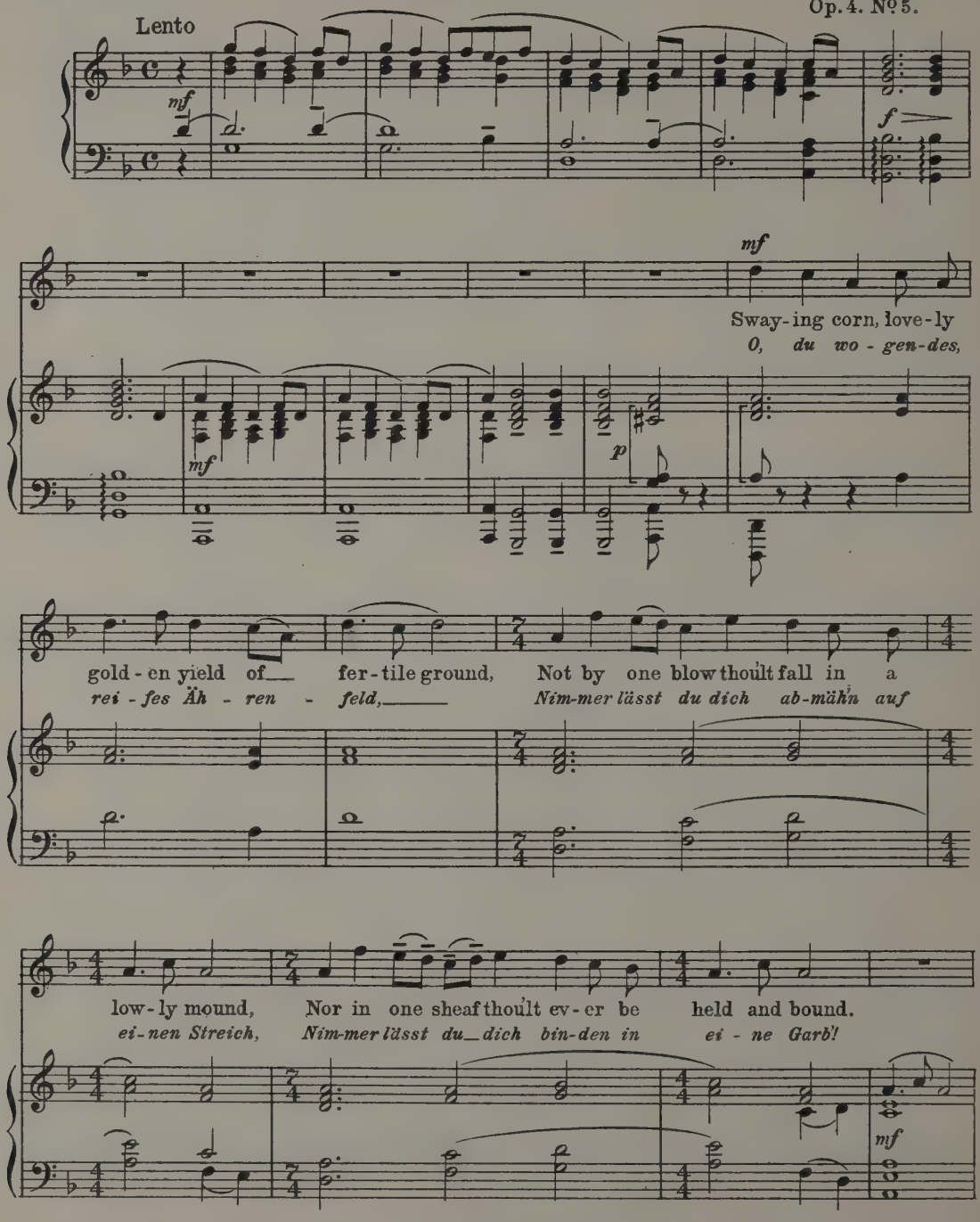

p
largamente
mf
spy. I will tell you all our sto-ries, All our songs I'll
ceau Je com-men-ce mes his-toi-res Et mes doux pro-
p
mf
largamente
ten.
a tempo
mf
p
poco rit.
try; Cov-er tight your eye's soft glo-ries, Bye, O ba-by,-
pos, Ca-che bien tes yeux do moi-re, Do do fais do-
mp
a tempo
mf
p
p
poco rit.
a tempo
riten.
p
rall.
pp
a tempo
rall.
bye, Bye, bye, bye, bye!
do! Do do! Do do!
L.H.
ten.
a tempo
riten.
p
rall.
pp
a tempo
rall.
morendo
ppp

A. TOLSTOI
German version by
Lina Esbeer
English version by
Edith Tillotson

THE CORN FIELD

"O, DU WOGENDES FELD!"

S. RACHMANINOW
Op. 4. No. 5.


Lento
mf
f
mf
Sway-ing corn, love-ly
O, du wo-gen-des,
mf
p
gold-en yield of fer-tile ground, Not by one blow thou'lt fall in a
rei-fes Äh-ren-feld, Nim-mer lässt du dich ab-mähn auf
low-ly mound, Nor in one sheaf thou'lt ev-er be held and bound.
ei-nen Streich, Nim-mer lässt du dich bin-den in ei-ne Garb!
mf

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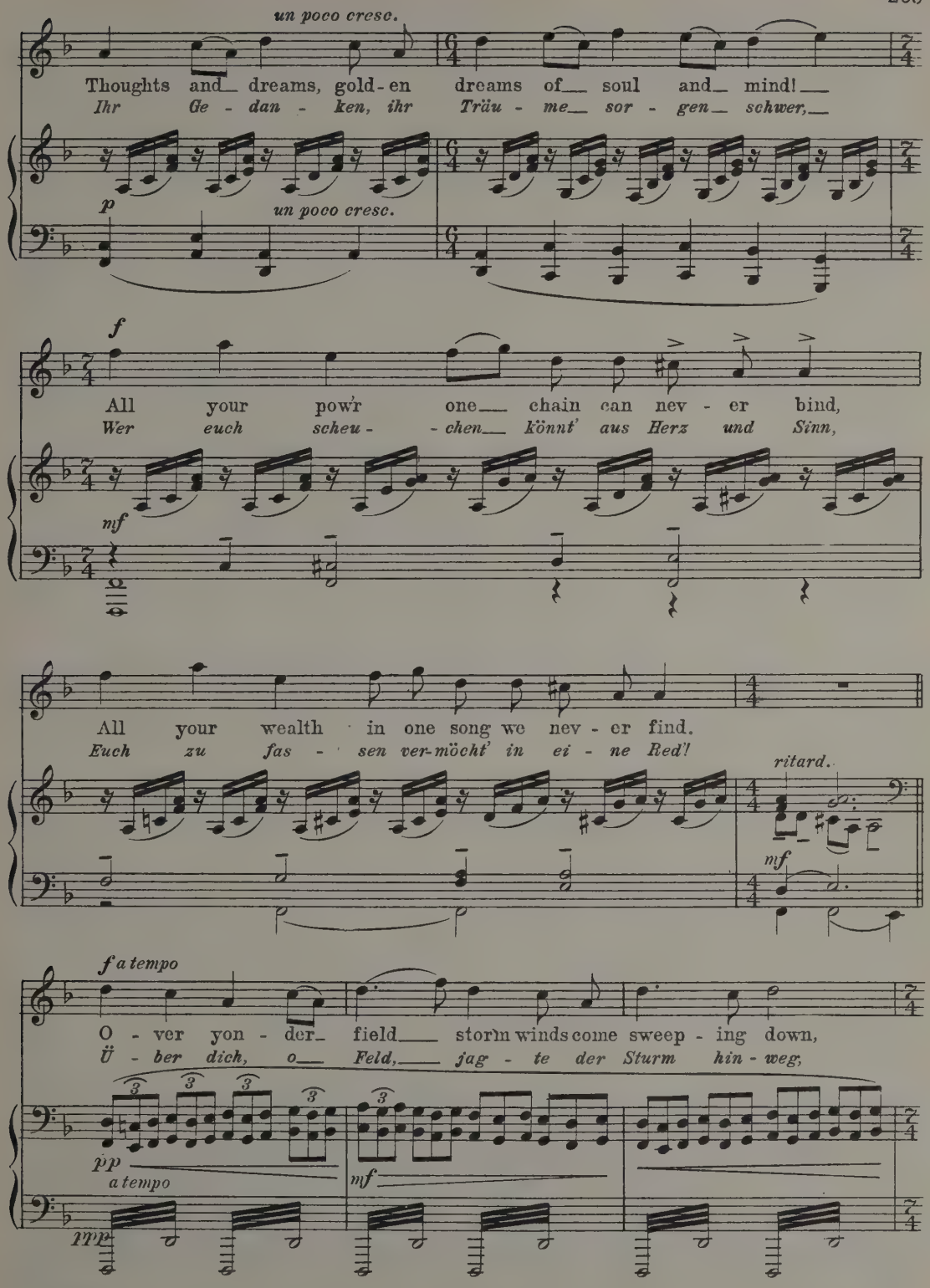
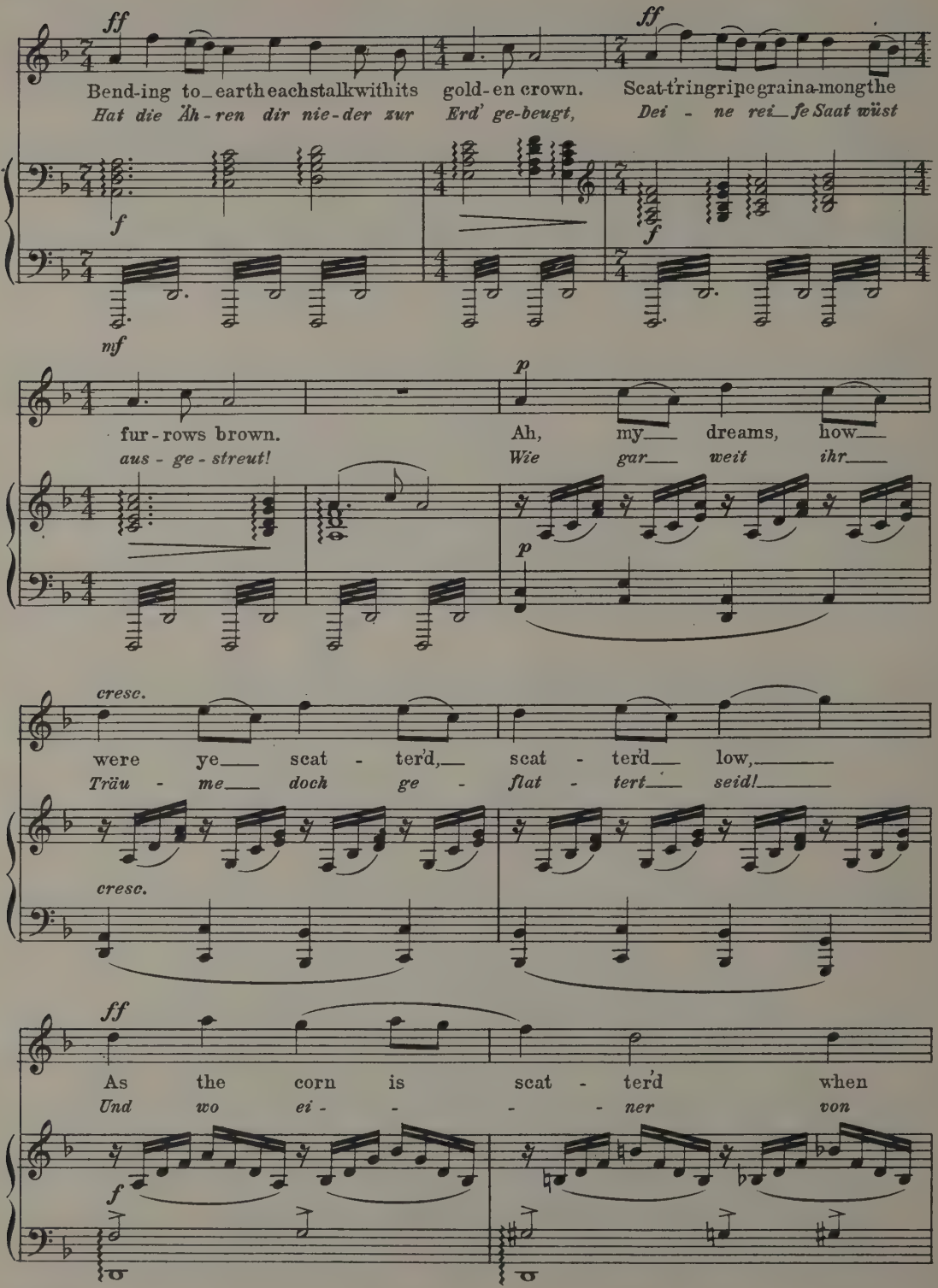
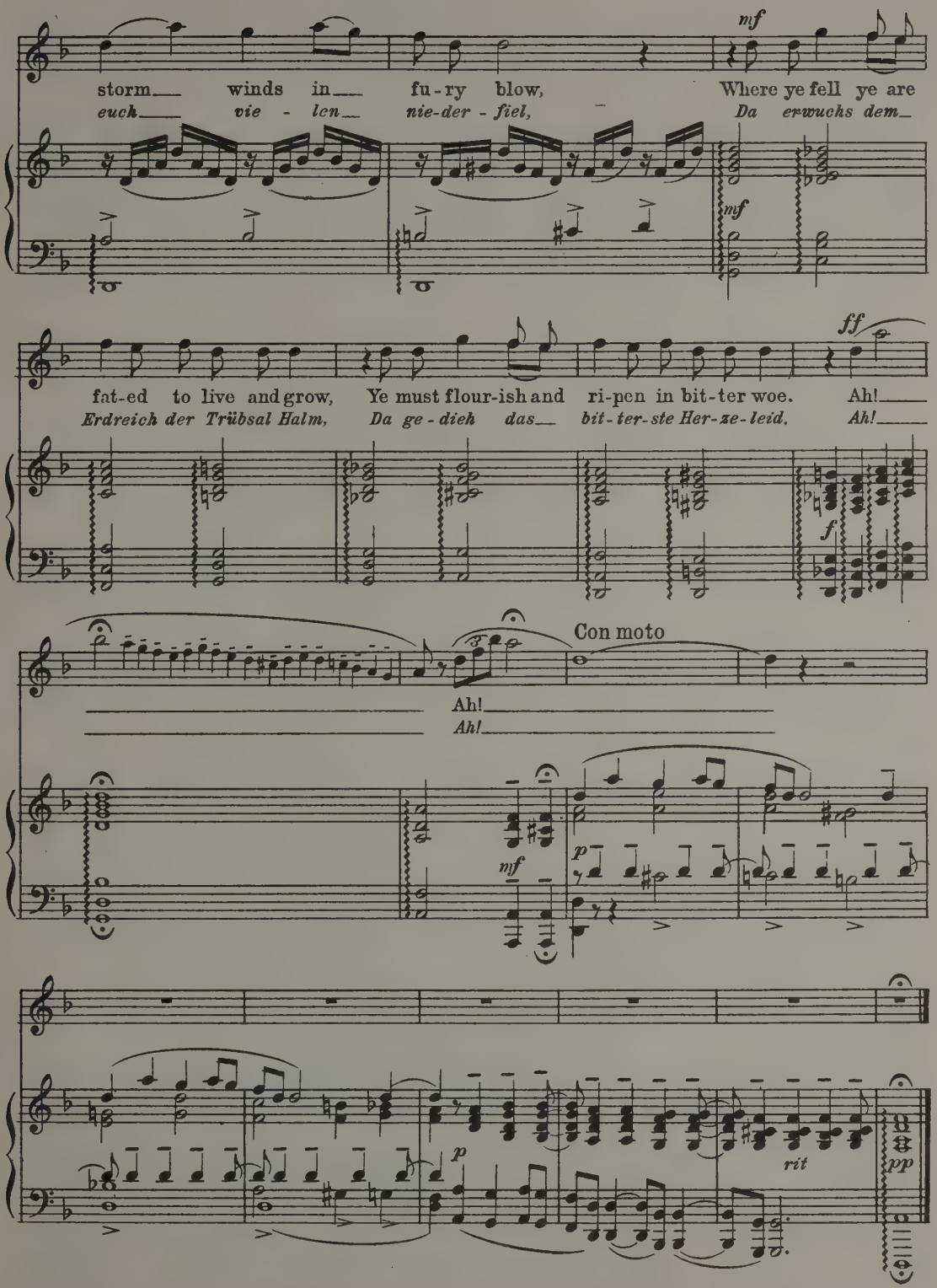
High (Orig.)


un poco cresc.
Thoughts and dreams, gold-en dreams of soul and mind!
Ihr Ge - dan - ken, ihr Träu - me sor - gen schwer,
p
un poco cresc.
f
All your pow'r one chain can nev - er bind,
Wer euch scheu - chen könnt' aus Herz und Sinn,
mf
All your wealth in one song we nev - er find.
Euch zu fas - sen ver-möcht' in ei - ne Red'!
ritard.
mf
f a tempo
O - ver yon - der field storm winds come sweep - ing down,
Ü - ber dich, o Feld, jag - te der Sturm hin - weg,
pp
a tempo
mf
ppp


ff
Bend-ing to_earth each stalk with its gold-en crown.
Hat die Äh-ren dir nie-der zur Erd' ge-beugt,
ff
Scat-t'ring ripe grain a-mong the
Dei - ne rei_fe Saat wüst
f
f
mf
fur-rows brown.
aus - ge - streut!
p
Ah, my_ dreams, how_
Wie gar_ weit ihr_
p
cresc.
were ye_ scat - ter'd,_ scat - ter'd_ low,_
Träu - me_ doch ge - flat - tert_ seid!_
cresc.
ff
As the corn is scat - ter'd when
Und wo ei - - - - ner von
f

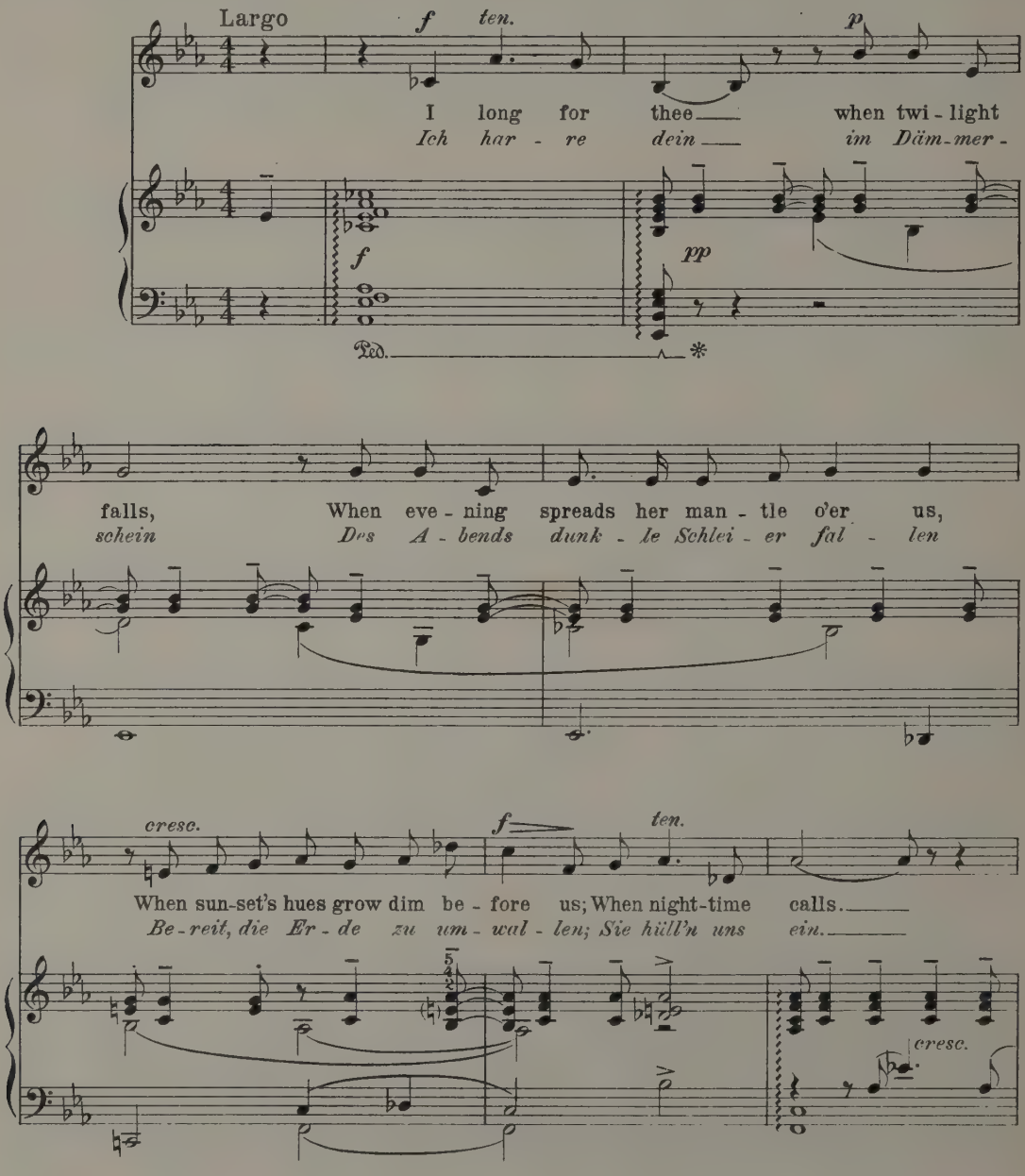

mf
storm winds in fu-ry blow, Where ye fell ye are
euch vie - len nie-der - fiel, Da erwuchs dem
mf
ff
fat-ed to live and grow, Ye must flour-ish and ri-pen in bit-ter woe. Ah!
Erdreich der Trübsal Halm, Da ge-dieh das bit-ter-ste Her-ze-leid. Ah!
f
Con moto
Ah!
Ah!
mf
p
p
rit
pp

I LONG FOR THEE

ICH HARRE DEIN

From the Russian of
M. DAVIDOW
German version by
Lina Esbeer
English version by
G. A. Brower

S. RACHMANINOW


Largo
f
ten.
p
I long for thee when twi - light
Ich har - re dein im Däm - mer -
f
pp
Ped.
*
falls, When eve - ning spreads her man - tle o'er us,
schein Des A - bends dunk - le Schlei - er fal - len
cresc.
f
ten.
When sun-set's hues grow dim be - fore us; When night-time calls.
Be - reit, die Er - de zu um - wal - len; Sie hüll'n uns ein.
cresc.

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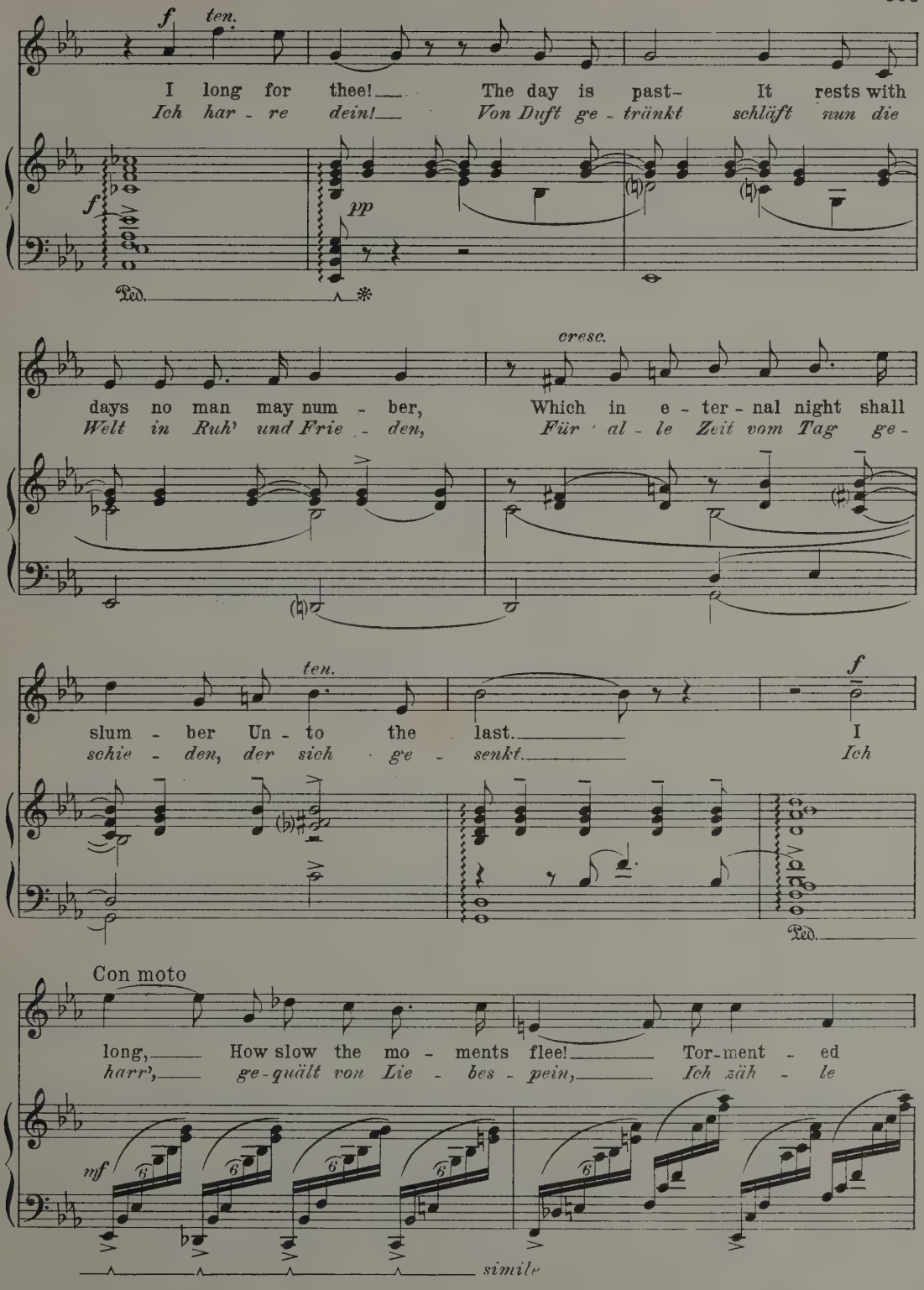
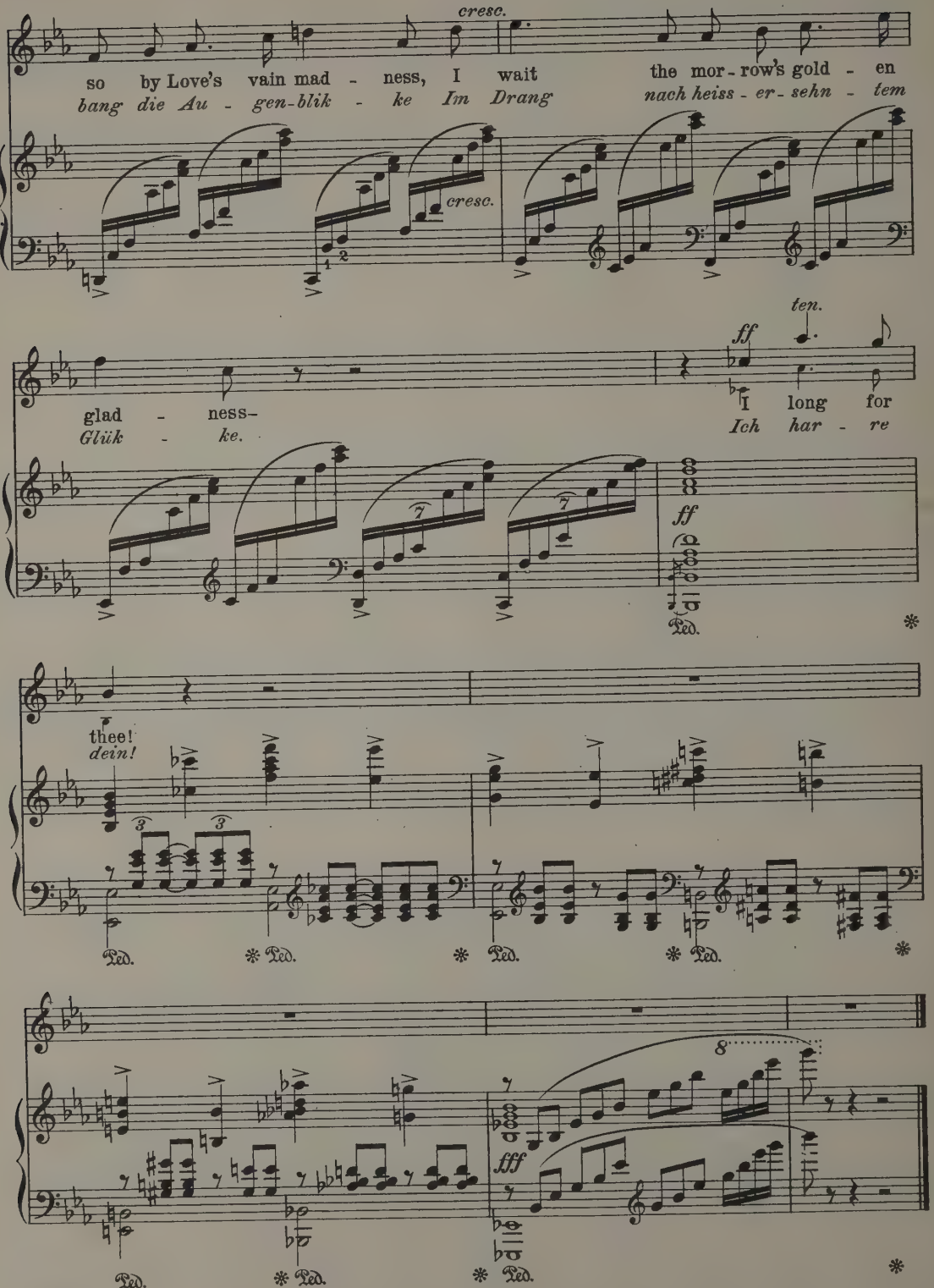
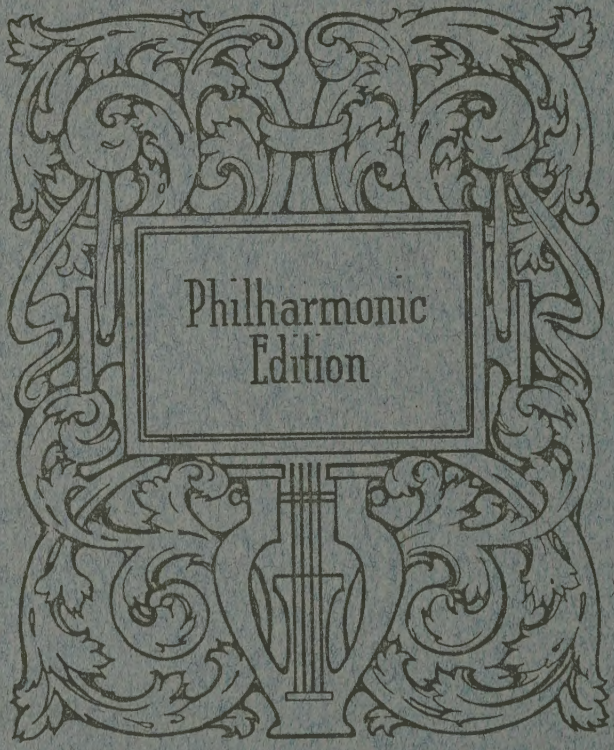
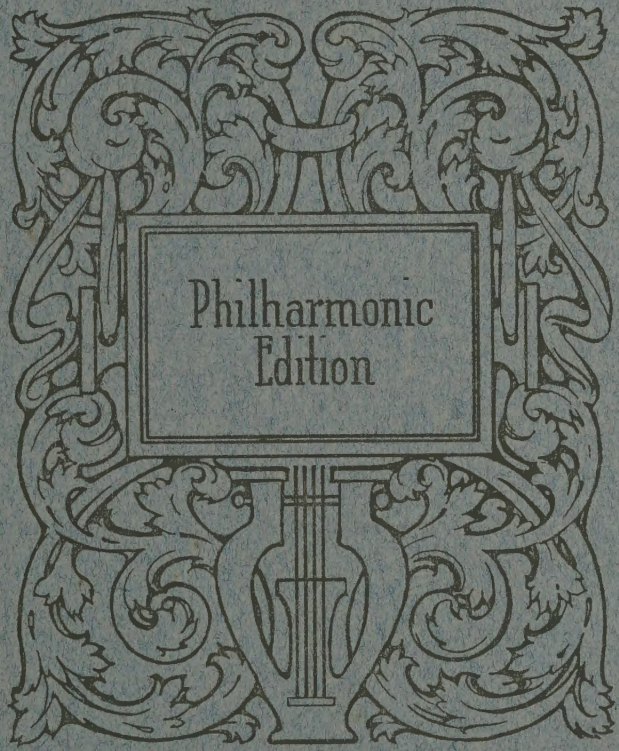
Medium
(Orig. F)

f ten.
I long for thee! The day is past- It rests with
Ich har - re dein! Von Duft ge - tränkt schläft nun die
f
pp
Ped.
cresc.
days no man may num - ber, Which in e - ter - nal night shall
Welt in Ruh' und Frie - den, Für al - le Zeit vom Tag ge -
ten.
f
slum - ber Un - to the last. I
schie - den, der sich ge - senkt. Ich
Ped.
Con moto
long, How slow the mo - ments flee! Tor-ment - ed
harr', ge-quält von Lie - bes - pein, Ich zäh - le
mf
simile


cresc.
so by Love's vain mad - ness, I wait the mor - row's gold - en
bang die Au - gen-blik - ke Im Drang nach heiss - er - sehn - tem
cresc.
ten.
ff
glad - ness-
Glük - ke.
I long for
Ich har - re
ff
thee!
dein!
Ped.
fff
8
3-1076-3

MODERN MUSIC AND MUSICIANS



MODERN MUSIC AND MUSICIANS